

Read to be Ready Coach Training Manual

Accessing Complex Texts through Interactive Read Aloud

Tennessee Department of Education | 2016



Welcome, Read to be Ready Coaches!

We're excited to welcome you to the Read to be Ready coach training kick-off, where together we'll work to support students and teachers and increase reading achievement across Tennessee.

We are proud to share that the content of this training was developed **by Tennessee educators**. We believe it's important for professional development to be informed by current educators, who work in schools with students daily.

In particular, we'd like to thank the following educators who contributed to the creation and review of this content:

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Module 1: Read to be Ready

Objectives

- Review the key messages and goals of the Read to be Ready campaign and reflect on Tennessee's current literacy landscape.
- Preview the purpose and objectives of this training and how they connect to the broader Read to be Ready campaign.

Link to Tennessee Academic Standards

College and Career Readiness Anchor Standards for Reading Range of Reading and Level of Text Complexity

10. Read and comprehend complex literary and informational texts independently and proficiently.

TEAM Alignment

- Standards and Objectives
- Questioning
- Teacher Content Knowledge



The Read to Be Ready Campaign

On Feb. 17, 2016, Tennessee Education Commissioner Dr. Candice McQueen, Governor Bill Haslam, and First Lady Crissy Haslam launched the Read to be Ready Campaign. **The Read to be Ready Campaign unites stakeholders across Tennessee in the pursuit of one common, critical goal – by 2025, 75% of Tennessee third graders will read on grade level**. The campaign is driven by five key beliefs:

Early Literacy Matters

A strong start to reading directly impacts a child's long-term learning and life success. A good start in language and literacy development is a strong predictor of successful literacy achievement in the early grades, reports of fewer literacy difficulties as students move through their academic career, and preparation for lifelong learning. Early literacy activities shared with family members and caregivers are associated with students' sustained interest and engagement in reading and writing.

When children enter school, teachers help students take their early experiences with language to the next level. Realizing the potential of all students to be successful literate learners is at the heart of productive early literacy instruction. A particularly powerful approach is coupling this expectation for student learning with instruction that provides explicit comprehension of texts at varying difficulty levels, meaningful conversations around text ideas, and knowledge and vocabulary building activities.

But, It's Never Too Late

With quality resources and support, even those students who are not reading on grade level can catch up. Instruction that is research-based and provided by expert educators can reduce students' reading difficulties and sustain successful reading progress across grades. Additionally, high-quality reading instruction can lead to equitable outcomes for historically underserved populations. Such instruction is differentiated, intensive, and individualized according to students' reading strengths and needs.



Reading is More than "Sounding
Out" Words

Reading is thinking deeply about a text's meaning and how it builds knowledge of the world around us. Why would we read if not to learn about authors' ideas and enter new worlds that engage our imaginations, invite our questions, and advance our knowledge? While many students require explicit instruction in word learning skills, they also require explicit comprehension instruction and must develop skills and strategies for deriving meaning, analyzing the logic of argumentation, and generating conclusions and interpretations. If taught well, word learning and comprehension skills and strategies support each other to develop vocabulary, extend language, and enhance knowledge development.

Teachers are Critical

Educators must have a deep understanding of the art and science of literacy instruction in order to develop lifelong readers. Expert teachers know their students' capabilities and needs, and they routinely implement student-centered formative assessments to monitor progress. They provide carefully guided and mentored literacy instruction that engages students in authentic and purposeful reading, writing, listening, and speaking activities. They approach literacy instruction comprehensively, integrating English language arts throughout the curriculum, supporting students' connections across academic subjects, and building knowledge that is broad-based and useful for solving real-life problems.

It Takes a Community

Because our students do not just learn while they are in the classroom, everyone plays a key role in helping them grow into successful, lifelong learners, readers, and leaders. Parents, educators, businesses, and community members all hold a piece of the puzzle that, if completed, will make Tennessee a better place to live, work, and raise a family.

Discussion

Of the five Read to be Ready beliefs, which stands out most to you? Why?



Learn more about the Ready to be Ready Campaign at www.tn.gov/readtobeready

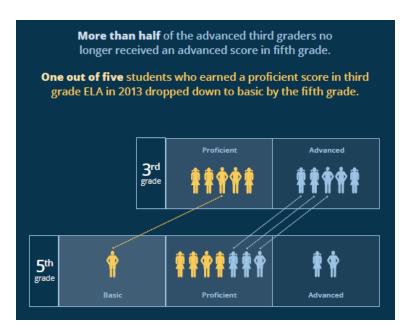


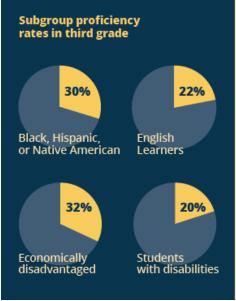
Why Read to be Ready?

Tennessee has made tremendous gains in student academic performance over the past several years – except in reading. Despite educators' best efforts, reading skills in elementary school learners have failed to improve, and in some cases have even declined.

Overall, **fewer than half of our third and fourth graders are reading on grade level** based on state tests, and more rigorous national assessments suggest that only one-third of our fourth graders are proficient. **Achievement gaps are also striking**: only one-third of economically disadvantaged students and just one in every five of our students with disabilities achieve proficiency by the end of third grade. English learners are trailing their native peers. On top of that, too often students who start behind stay behind: state data tells us that only three percent of students who test at Below Basic in third grade earn a score of Proficient by grade five.

Over the long term, national research shows that **children who are not reading proficiently by third grade are four times less likely to graduate** from high school by age 19. Dropping out of high school severely damages earning and job market appeal, and it impacts chances of leading a healthy and productive life, in addition to increasing odds of incarceration, poverty, and single parenting.



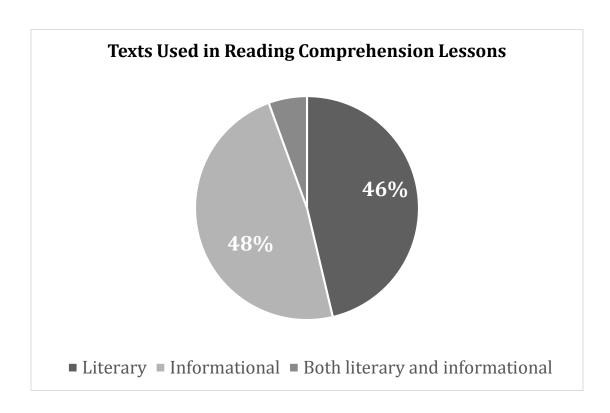




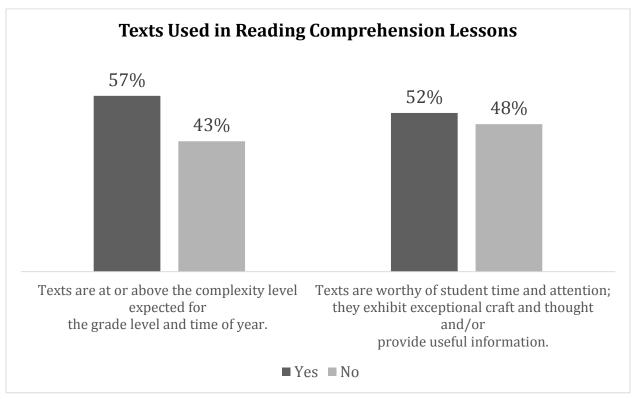
Why Read to be Ready? – Tennessee's Literacy Landscape

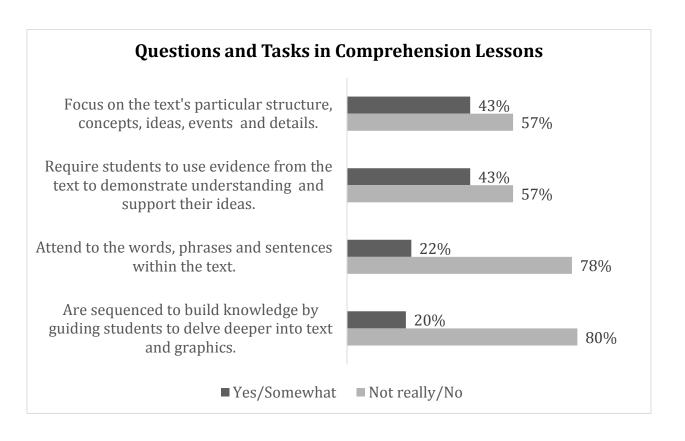
The Tennessee Department of Education partnered with an external research group called TNTP to conduct a statewide literacy landscape study. The research group observed 112 elementary classrooms across ten different districts that represent the geographic, demographic, and achievement diversity of our state. Below are some findings from their study. As you look through the findings, please record your thoughts and questions in the margins.

Note: The Tennessee Department of Education is proud of the growth we've seen in classrooms. We know it takes time to learn and implement new standards, and it also takes time to make changes to our classroom practice. We want to be transparent about the growth we're seeing in classrooms, and we're excited to partner with you as we all continue to learn more about what it takes to implement highly-effective, standards-based literacy instruction.

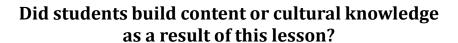


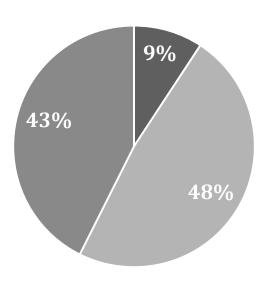




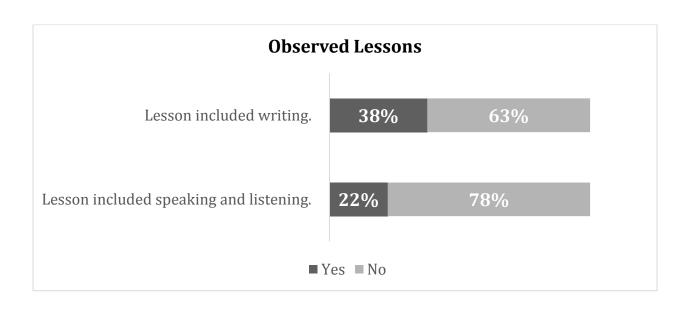




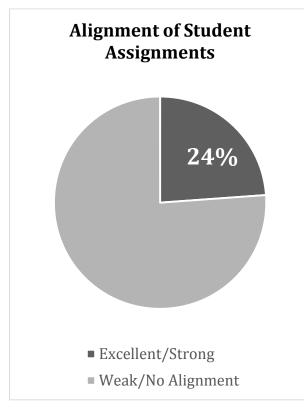




- Yes. This lesson was focused on developing deep knowledge through reading.
- Somewhat. Students may have gained at least some knowledge through this lesson.
- No, students did not gain knowledge in this lesson.





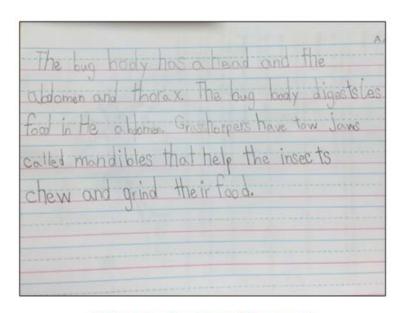


Excellent: The assignment demands are clearly consistent with all aspects of the identified standard(s).

Strong: The assignment is consistent with the most critical aspects of the identified standard(s).

Weak: The most critical aspects addressed in the identified standard(s) are NOT addressed in the assignment.

No Alignment: The assignment demands do not match the identified standard(s).



1st Grade, Excellent Alignment

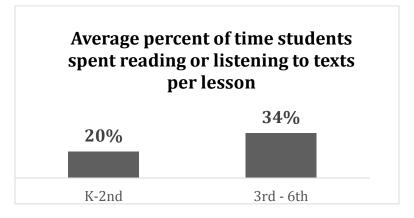
1.W.2: Write informative/explanatory texts in which they name a topic, supply some facts about the topic, and provide some sense of closure.

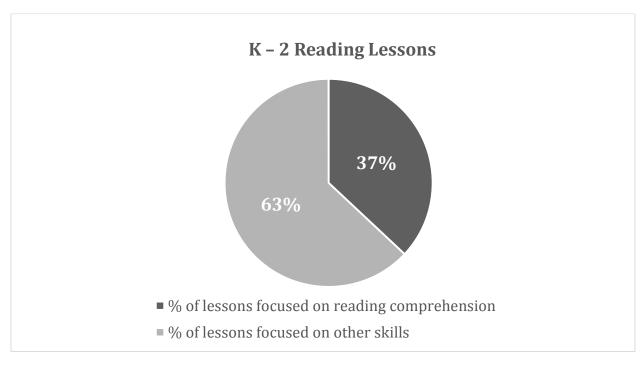


1st Grade, Weak Alignment

1.RL.3: Describe characters, settings, and major events in a story, using key details.







Discussion

- What is your reaction to this data?
- Does it match what you see in your school and district?
- Where can we celebrate? Where do we need to improve the most?



Top Three Takeaways

- 1. Some strategies that boost reading scores in the short term are counterproductive long term.
- 2. Younger grades should be privy to content curriculum if literacy is expected to prosper in later grades.
- 3. A responsive learning environment for teachers coupled with content-rich curriculum is necessary to improving literacy and vocabulary.

Torrey Palmer is a project director with TNTP; she supports districts in analyzing, selecting, and implementing curricular resources aligned to college- and career-ready standards. Previously, Palmer was a teacher and teacher leader with Washoe County School District in Reno, Nevada, where she co-created the Core Task Project, a nationally recognized model of professional development to support teachers in understanding and applying the Common Core standards for literacy.

Building Knowledge

How Washoe's Core Task Project Revealed the Key to the Common Core and Reading Comprehension

By Torrey Palmer

As a second- and third-grade teacher in the early 2000s, and a fifth- and sixth-grade teacher in the latter part of the decade, I developed as an educator under No Child Left Behind (NCLB). Like thousands of others during this era, I taught in a large, diverse district where we worked relentlessly to boost graduation rates and close achievement gaps, often on a shoestring budget.* My former district, Washoe County, Nevada, serves 64,000 students. Across 63 elementary schools, 39 percent of the students are Hispanic and 45 percent are white, with the rest being a diverse array. Sixteen percent are English learners and 48 percent receive free or reduced-price lunch. My colleagues and I were committed to ensuring an excellent education for each and every one of them—and we were especially focused on developing proficient readers.

Early on in my 10 years in the classroom, my literacy instruction focused on skills and strategies as learning outcomes. I expected my students to learn certain skills each week, and I built my lessons accordingly. Dictated by my school's basal series, this approach was further reinforced by my district's weekly pacing of target standards. My colleagues and I introduced a skill or standard on Monday, taught the standard throughout the week (often in leveled reading groups), and then gathered data from a common assessment on Friday. The following week we would introduce a new standard while attempting to remediate students who did not perform well the prior week. Not surprisingly, students in the remedial group were largely the same week after week. Common planning time was spent identifying activities or lessons that would enhance the week's focus skill or standard. As expectations for NCLB's "adequate yearly progress" ramped up, we ensured students had sufficient opportunities to practice with assessment question "stems" released by the state.

Though my colleagues and I were meeting regularly and there were many hours of professional learning offered, we never paused to discuss the unintended consequences of our efforts to double down on adequate yearly progress. Teaching reading is complex work. In our well-meaning push to accelerate our students' progress on discrete standards and skills, we were walking further and further away from research-based best practices for improving literacy.

In many ways, this was a product of the context in which we were working. In the NCLB era, standards-based teaching and learning prioritized this focus

^{*} Nevada is ranked 43rd in per-pupil funding.

Knowledge Matters



on discrete skills, isolating standards, and monitoring for mastery to yield the desired increases on the state and local benchmark assessments. To some degree, this approach worked in Washoe: We made slight gains on state assessments. But those gains were test specific; we'd found ways to obtain small boosts in scores through sustained and targeted test preparation. Our students were not really advancing as critical readers, writers, and thinkers.

In the younger, "untested" grades, teachers were beholden to a basal textbook that, despite offering strong programming in foundational skills, featured low-level texts and emphasized pushing state assessment stems into the primary grades as a means of gaining an additional advantage. This approach failed to provide students sufficient opportunities to master complex language, engage with rich content, or develop academic knowledge and vocabulary.

I ensured my students left second grade able to read. However, I generally did not follow their progress after they left me in June of each year. I didn't often think about how they read in fourth and fifth grades, or how their later achievement was related to my work with them in second grade. —Debbie Reynolds, second grade teacher

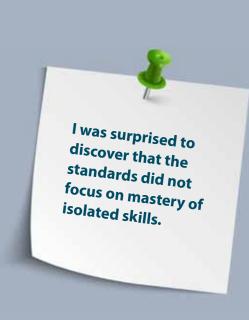
Shifting Toward the Common Core

When Nevada adopted the Common Core State Standards in 2010, I was teaching fifth grade. I was apprehensive about the standards, largely because they felt like one more initiative that we would have to implement with too little time and not enough support. Washoe's district leaders encouraged school administrators and teachers to approach the new standards in the same way we'd worked with the previous Nevada State Standards. Crosswalk documents, released district-wide, offered explicit guidance on where standards had moved under the Common Core, or highlighted subtle changes in language. We spent a huge amount of time analyzing these documents, but the district message was to continue with business as usual: We would focus on one standard at a time to teach reading comprehension.

In our district we had been doing what was called "Skill of the Week," where teachers focused on a single standard or reading skill for that week, assessing for mastery on Friday. – Aaron Grossman, then a teacher-leader in the district department of Curriculum & Instruction, now a fourth-grade teacher

It was within this context that I left the classroom, troubled by the deluge of policy mandates that interfered with (rather than aided) effective classroom practice. Frustrated but committed, in 2011 I became a district coach and, eventually, part of the department of Curriculum & Instruction, where my colleagues and I were tasked with rolling out the Common Core State Standards.

Given my experience as a teacher during the early implementation of the Common Core, I was surprised to discover—once I got closer to the standards themselves—that the standards did not focus on mastery of isolated skills. The supporting research for the standards, and the explanations accompanying the standards, called for an integrated approach to literacy instruction, one that prioritizes quality text, use of evidence, and building knowledge. These priorities



Knowledge Matters



are articulated explicitly in the guidance on instructional shifts as well as in the introduction and appendices of the standards themselves.

What would these new priorities mean in practice? Under the Common Core standards, it is still essential that in the early grades students learn *how* to read (in other words, that they gain the foundational skills that Washoe was already teaching), *and also* acquire a solid foundation of broad content knowledge and vocabulary for later comprehension. With our basal texts, leveled readers, and assessment stems, we were hardly building any knowledge or vocabulary at all. Building content knowledge is an essential element of the Common Core, but in districts across the US it's all too often misunderstood or written off—as it was when my colleagues and I were encouraged to continue focusing only on skill development in our literacy lessons.

Part of the challenge in shifting the paradigm for literacy instruction is that most of us are already assuming that students gain knowledge in school—that they "learn stuff." Pre-NCLB, many students experienced primarily thematic units in school—lessons that integrated literature, science, history texts, and more, all related to a common theme; however, a challenge with this approach was that there were not common expectations for what students would learn. NCLB sought, critically, to promote equity and introduce some accountability for districts to ensure that students were meeting standards. In the process of implementation, however, many districts—like mine—lost their focus on academic content in the push to build skills. If we were to take the best from the past 25 years, it would be setting clear expectations for student performance and helping students meet those expectations with a content-rich curriculum.

The trend in elementary schools has been to emphasize skills and strategies rather than knowledge acquisition. The topics in the texts don't matter, this idea holds, as long as students have the opportunity to practice the required skills. The research supporting the Common Core standards sought to rectify this—to show that what students are reading about, hearing about, and discussing is just as important as which skills they are mastering. The knowledge students glean in the primary grades serves as a critical foundation for comprehending what they read later on, and indeed, for building the very literacy skills they need to understand any content they're given.

The great reading researcher Jeanne C. Chall introduced the concept of the "fourth-grade slump," or the deceleration of students' literacy achievement in later elementary grades and onward. The slump is the result of limited vocabulary and lack of exposure to broad content knowledge. It's particularly common among at-risk students in comparison to their more privileged peers, with at-risk children typically having fewer opportunities to learn academic words and concepts at home and at school.

While a content-rich curriculum seems to be an obvious solution, educators would need a collective understanding of why such a curriculum matters and the desired changes we all need to make to get there. In Washoe, this was new territory for all of us.



A Focus on Building Knowledge

Discussion

•	What resonates	with '	you when	you read	this article?
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• How does this article connect with the literacy landscape study results we just discussed?

"Students with prior knowledge or experience with particular topics can more readily make connections between what they are reading and what they know. The more students know about a topic, the stronger their framework for reading (and listening) comprehension. A knowledge-building literacy curriculum just makes sense for kids, but as we've seen, shifting from the randomly sequenced stories in the basal reader to such a curriculum would be an enormous change for many teachers and schools. The first barrier to making this shift is simply embracing the premise that knowledge, vocabulary, and literacy development start long before children begin learning to read, and that reading well depends on building broad knowledge. Actually finding high-quality materials and enhancing instruction is another huge barrier, one that requires a long-term commitment to intensive professional development and support."

- Knowledge Matters: Restoring Wonder and Excitement in the Classroom Retrieved from www.KnowledgeMattersCampaign.org



Theme and Principles for this Training

This training is an exciting opportunity to learn more about what high-quality literacy instruction looks like and how to make practical changes within our classrooms that improve student learning. The content of this training is aligned to our state's academic standards, is motivated by the results we found in the literacy landscape study, and centers around one key theme:



Additionally, there are three Guiding Principles that emphasize the theme of building knowledge through texts. Like a compass, these principles should guide our thinking and discussion throughout each module of this training.



Guiding Principle #1

All students need regular practice with **high-quality, content-rich, and appropriately-complex texts** that build knowledge and vocabulary. In the early grades, the primary method for engaging students with these kinds of texts is through read alouds.



Guiding Principle #2

The primary focus of reading comprehension instruction is for students to gain a deep understanding of texts, their content and structure, and their vocabulary. **Repeated interactive read alouds** support this kind of deep thinking through scaffolded questioning and rigorous tasks.



Guiding Principle #3

As a result of focused instruction and attentive engagement with texts, students **build their historical**, **cultural**, **and disciplinary knowledge**. This robust knowledge bank enables them to make connections across topics and settings and enhances their understanding of new ideas. **Text sets** build students' knowledge and vocabulary by focusing study around similar topics, themes, or ideas.

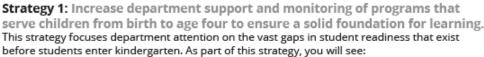


Connection to the Department's Strategic Plan

The Tennessee Department of Education launched its five-year strategic plan, called Tennessee Succeeds, in the fall of 2015. The Read to be Ready coaching network is a critical piece of that plan.

TENNESSEE SUCCEEDS.

Building skills in early grades to contribute to future success



- Creation of a Tennessee-specific definition of kindergarten readiness
- · Greater monitoring and support for family-centered early intervention providers
- An enhanced measurement process to hold pre-K programs accountable for student readiness
- · High-impact professional development for pre-K educators and school leaders

Strategy 2: Measure and ensure a shared definition and usable data on kindergarten readiness and third grade proficiency.

This strategy aims to create statewide consensus around the knowledge and skills that provide the foundation for learning in the later grades. As part of this strategy, you will see:

- A Tennessee-specific kindergarten readiness screener used statewide by 2017-18 with explicit readiness benchmarks in literacy, language, and math
- A reading task force that explicitly defines third-grade reading proficiency and offers examples of best practices from Tennessee districts and schools

Strategy 3: Provide quality assessments and usable data in the early grades. This strategy acknowledges the lack of actionable data to monitor progress in the early grades. As part of this strategy, you will see:

- New trainings and guidance related to RTI² universal screeners
- An optional Tennessee-specific second grade assessment available to districts by 2016-17

Strategy 4: Strengthen reading instruction statewide through quality training options and the expansion of a statewide literacy coach initiative.

This strategy will provide high-quality support for early grades teachers around teaching foundational skills to every student and for intermediate and middle grades teachers to build literacy skills in every grade level. As part of this strategy, you will see:

- Continued improvements to the reading courses taught in each CORE region
- Reading instruction training modules for district redelivery offered by summer 2016
- Support and training for a statewide literacy coach initiative starting in fall 2016

Strategy 5: Deepen literacy instruction requirements within licensure and educator preparation.

This strategy will ensure that the state's needs for high-quality literacy instruction are met by the training within our educator preparation programs. As part of this strategy, you will see:

- · New reading standards for all educator preparation programs
- Clarified expectations around literacy content to be included in preparation program curriculum



Reflection

Selecting High-Quality, Content-Rich, and Appropriately-Complex Texts for Read Aloud Planning Repeated Interactive Read Aloud Lessons Creating Text Sets that Build Knowledge and Vocabulary

•	Which topic or ideas are you most excited to explore?
•	What knowledge do you already have about these topics that you can share?
•	What questions do you have about these topics? Of the questions you have, which is the most important for you get answered during this training?



Module 2: Selecting High-Quality, Content-Rich, and Appropriately-Complex Texts for Read Aloud

Objectives

- Understand measures of text complexity and practice analyzing and selecting texts for read aloud.
- Understand the importance of balancing text complexity measures when selecting texts.
- Explore characteristics of high-quality and content-rich texts.

Link to Tennessee Academic Standards

Range of Reading and Level of Text Complexity - Standard #10 (R.RRTC.10)

Cornerstone: Read and comprehend complex literary and informational texts independently and proficiently.

TEAM Alignment

- Teacher Content Knowledge
- Standards and Objectives
- Activities and Materials



Guiding Principle #1

All students need regular practice with **high-quality, content-rich, and appropriately-complex texts** that build knowledge and vocabulary. In the early grades, the primary method for engaging students with these kinds of texts is through read alouds.



Selecting Texts for Read Aloud

Specifically, reading aloud builds oral language and vocabulary, listening comprehension - a precursor to reading comprehension - content knowledge, concepts about print and alphabet knowledge and phonological awareness. **Equally important, reading aloud is one way we enculturate young children into literacy - helping them acquire the language, values, practices and dispositions of the literate world.**

- Hoffman, Teal & Yodata, 2015

Activity

Create a list of books that you read aloud to students this past year and the reason(s) why you chose each particular text.

Read Aloud Book Title	Reason(s) for Selecting this Text

Reflection

• Do the texts we choose to read to students impact the "language, values, practices and dispositions" they develop as early readers? Why or why not?



Selecting Texts with Purpose

The first step in selecting a text for read aloud is determining if the text is purposeful. Begin by reflecting on the following questions:

- Does engagement with this text make sense given my current instructional aims?
- Is the content of this text appropriate for my students, given their age, strengths, needs, and experiences?

If you answer "no" to either of these questions, select a different text!

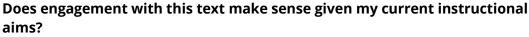
PETER'S CHAIR

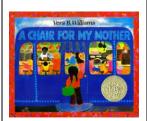
Does engagement with this text make sense given my current instructional aims?

Yes! We're really working on making inferences, and this text gives students many opportunities to make inferences about characters' feelings and actions and how and why they change throughout a story.

Is the content of this text appropriate for my students, given their age, strengths, needs, and experiences?

Yes! A handful of my students had younger siblings born recently, so they'll be able to relate to this plot. Also, the way Peter's feelings towards his younger sister evolve through the story may be an important lesson for my students' who struggle with jealousy or change.





While this story gives students many opportunities to make inferences, the real power is recognizing the symbolism of the chair. I think we need to scaffold up to this text – maybe in a few months, after lots of practice making inferences and interpreting author's implied meaning, my students will be ready to comprehend and analyze this text and its primary symbol. That timeline also corresponds with my district pacing guide; next quarter I need to introduce the standard of comparing and contrasting themes, and this text's strong theme will fit well in that unit.

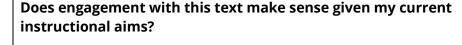
Is the content of this text appropriate for my students, given their age, strengths, needs, and experiences?

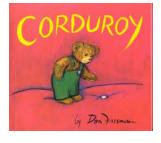
The themes of poverty, and even the event of having a house burn down, are pretty serious for young readers. While this is a wonderfully complex text, my students will be more ready to take it on a little later this school year when they're a bit more mature.



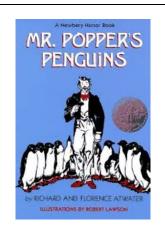
Practice: Selecting Texts with Purpose

Consider the following texts and the likely strengths, needs, and experiences of your students. Would you select these texts for **the first month of school**? Why or why not?





Is the content of this text appropriate for my students, given their age, strengths, needs, and experiences?



Does engagement with this text make sense given my current instructional aims?

Is the content of this text appropriate for my students, given their age, strengths, needs, and experiences?



Does engagement with this text make sense given my current instructional aims?

Is the content of this text appropriate for my students, given their age, strengths, needs, and experiences?



Text Complexity and Why It Matters

Text complexity is a measure of how challenging a text is for a child at their particular grade level. One of the key shifts of the Tennessee Academic Standards for English Language Arts is that all students must be able to comprehend texts of steadily increasing complexity as they progress through grade levels. By the time they graduate, students must be able to read and comprehend independently and proficiently the kinds of complex texts commonly found in postsecondary and the workforce.

Activity

In a group of four, read the following excerpts about text complexity. Each group member should read one section. Highlight information that is personally impactful. Then, reflect on and discuss the following:



• Why is exposing children to complex texts in early grades important?

 How can we expose children to complex texts in ways that are developmentally appropriate?



Text Complexity Defined

What is meant by text complexity is a measurement of how challenging a particular text is to read. There are a myriad of different ways of explaining what makes text challenging to read, from the sophistication of the vocabulary employed to the length of its sentences to even measurements of how the text as a whole coheres. Research shows that no matter what combination of factors is considered when defining text complexity, the ability to read complex text is the single greatest predictor of success in college. This finding is true regardless of gender, race, or socio-economic status. The implication is that teaching that focused solely on critical thinking would be insufficient: it turns out that being able to proficiently read complex text is the critical factor in actually understanding complex text.

Yet that same research also shows that while the complexity of text in college and career has remained steady, the complexity of texts students are given in elementary and secondary school has diminished over time. The result is a significant gap between the reading ability of students and what will be expected of them upon graduation—a gap so large that less than 50% of high school graduates are able to read college and career ready complex text independently.

It is undeniable that the challenge of reading complex text is even more taxing for those students who arrive at school unable to read on grade level. Students whose families have less education are exposed less to complex text at home, and hence arrive at school with fewer reading skills than their classmates who have been encouraged to become independent readers. Yet being able to read complex text is critical for success in college and the workplace, and research shows that working with complex text is the only way to gain mature language skills. It is critical that all students develop the skill, concentration, and stamina to read complex texts. The ultimate goal of instruction therefore is to move students in the direction of independent reading at successive levels of text complexity, culminating in college and career ready reading proficiency.

- The Aspen Institute, 2012. Retrieved from files.eric.ed.gov/fulltext/ED541442.pdf



Text Complexity Matters

Being able to read complex text critically with understanding and insight is essential for high achievement in college and the workplace (Achieve, 2007, ACT, 2006). Moreover, if students cannot read challenging texts with understanding, they will read less in general, extending the societal effects the Reading at Risk report already documented. If students cannot read complex expository text, they will likely turn to sources such as tweets, videos, podcasts, and similar media for information. These sources, while not without value, cannot capture the nuances, subtlety, depth, or breadth of ideas developed through complex text. Consequently, these practices are likely to lead to a general impoverishment of knowledge, which in turn will accelerate the decline in ability to comprehend challenging texts, leading to still further declines. This pattern has additional serious implications for the ability of our citizens to meet the demands of participating wisely in a functional democracy within an increasingly complex world.

The ACT findings in relation to performance on the science test bear repeating. The need for scientific and technical literacy increases yearly. Numerous "STEM" (Science Technology Engineering Math) programs are beginning to dot the educational map. Yet only 5% of students who did not meet the ACT reading benchmark met the science benchmark. Science is a process, but it is also a body of knowledge. This body of knowledge is most efficiently accessed through its texts. This cannot be done without the ability to comprehend complex expository text. A final thought: the problems noted here are not "equal opportunity" in their impact. Students arriving at school from less-educated families are disproportionally represented in many of these statistics. The stakes are high regarding complex text for everyone, but they are even higher for students who are largely disenfranchised from text prior to arriving at the schoolhouse door.

- Retrieved from http://achievethecore.org/content/upload/Why_Text_Complexity_Matters.pdf



The Importance of Read Alouds

Considerable diversity in children's oral and written language experiences occurs in these [early] years (Hart & Risley 1995). In home and child care situations, children encounter many different resources and types and degrees of support for early reading and writing (McGill-Franzen & Lanford 1994). Some children may have ready access to a range of writing and reading materials, while others may not; some children will observe their parents writing and reading frequently, others only occasionally; some children receive direct instruction, while others receive much more casual, informal assistance.

What this means is that no one teaching method or approach is likely to be the most effective for all children (Strickland 1994). Rather, good teachers bring into play a variety of teaching strategies that can encompass the great diversity of children in schools. Excellent instruction builds on what children already know, and can do, and provides knowledge, skills, and dispositions for lifelong learning. Children need to learn not only the technical skills of reading and writing but also how to use these tools to better their thinking and reasoning (Neuman 1998).

The single most important activity for building these understandings and skills essential for reading success appears to be reading aloud to children (Wells 1985; Bus, Van Ijzendoorn, & Pellegrini 1995). High-quality book reading occurs when children feel emotionally secure (Bus & Van Ijzendoorn 1995; Bus et al. 1997) and are active participants in reading (Whitehurst et al. 1994). Asking predictive and analytic questions in small group settings appears to affect children's vocabulary and comprehension of stories (Karweit & Wasik 1996). Children may talk about the pictures, retell the story, discuss their favorite actions, and request multiple rereadings. It is the talk that surrounds the storybook reading that gives it power, helping children to bridge what is in the story and their own lives (Dickinson & Smith 1994; Snow et al. 1995). Snow (1991) has described these types of conversations as "decontextualized language" in which teachers may induce higher-level thinking by moving experiences in stories from what the children may see in front of them to what they can imagine.

- Learning to Read and Write. A Joint Position Statement of IRA and NAEYC, 2008



Text Complexity and Classroom Read Alouds

Different approaches to reading aloud in early childhood classrooms have recently garnered increased attention in the United States because of the Common Core State Standards (CCSS). The standards call for all students to engage with complex texts that offer opportunities for higher-level thinking (for a discussion of complex text, see CCSS for English Language Arts, Appendix A [NGA & CCSSO 2010]). Because most children kindergarten through second grade have not yet developed foundational reading skills well enough to independently read complex picture books, read alouds offer the most robust opportunities for such interactions to occur (IRA 2012).

Read alouds that engage young children with complex texts rely on interactive discussions focused on interpretations of texts that may vary with the backgrounds, perspectives, and experiences of the children listening. In other words, discussing multiple interpretations of texts helps children realize that there are many possible responses to complex literature. Interactive read-aloud discussions focused on interpretations of complex texts promote basic comprehension and have the potential to extend from basic comprehension to analysis of text elements, integration of ideas to make connections, and critical evaluation of the texts themselves and the ideas in them.

- Hoffman, Teale & Yodota, Young Children, 2015



Remember...

In the early grades, children must be exposed to complex texts in order to build strong foundations for high-level reading and writing. Because children's independent reading skills are still developing, interactive teacher read alouds create opportunities for children to engage with appropriately-complex texts.



Text Complexity Measures

Text complexity encompasses three interdependent measures: qualitative complexity, quantitative complexity, and reader and task demands.

- Quantitatively complex texts provide experience with high-level vocabulary, sentence length, and word structure that build a foundation for the continuum towards postsecondary and workforce preparedness.
- *Qualitatively complex texts* present interactions with multiple levels of meaning, irregular text structures, unconventional language, and other stylistic features that provide a context for close reading and critical thinking.

In turn, as readers explore both quantitatively and qualitatively complex texts, speaking and writing skills are addressed as they discover multiple ways to express meaning.

A Three-Part Model for Measuring Text Complexity

As signaled by the graphic at right, the Standards' model of text complexity consists of three equally important parts.

- 1) Qualitative dimensions of text complexity. In the Standards, qualitative dimensions and qualitative factors refer to those aspects of text complexity best measured or only measurable by an attentive human reader, such as levels of meaning or purpose, structure, language conventionality and clarity, and knowledge demands.
- 2) Quantitative dimensions of text complexity. The terms quantitative dimensions and quantitative factors refer to those aspects of text complexity, such as word



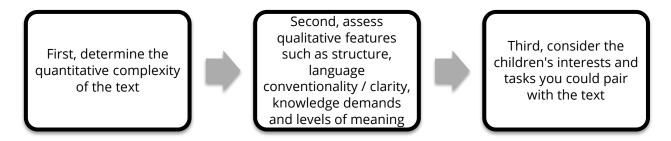
Figure 1: The Standards' Model of Text Complexity

- length or frequency, sentence length, and text cohesion, that are difficult if not impossible for a human reader to evaluate efficiently, especially in long texts, and are thus today typically measured by computer software.
- 3) Reader and task considerations. While the prior two elements of the model focus on the inherent complexity of text, variables specific to particular readers (such as motivation, knowledge, and experiences) and to particular tasks (such as purpose and the complexity of the task assigned and the questions posed) must also be considered when determining whether a text is appropriate for a given student. Such assessments are best made by teachers employing their professional judgement, experience, and knowledge of the subject.

English Language Arts & Literacy in History/Social Studies, Science, and Technical Subjects
Appendix A: Research Supporting Key Elements of the Standards



Guidelines for Text Complexity Analysis



First, determine the quantitative measure to place a text in a grade-level band.

Quantitative complexity – such as word frequency, sentence length, and text cohesion – is best analyzed by a computer and is difficult for a human reader to evaluate. There are multiple tools for determining the quantitative complexity of a text (such as ATOS, Degrees of Reading Power, Flesch-Kincaid, The Lexile Framework, SourceRater).

For a read aloud to be quantitatively complex, its lexile should be 1-2 grade levels above students' current grade level. In early grades classrooms, the lexile may be even more than two grade levels above.

Second, using your professional judgment, perform a qualitative analysis of text complexity to situate a text within a specific grade level.

Qualitative analysis measures such features of text complexity as text structure, language clarity and conventions, knowledge demands, and levels of meaning and purpose that cannot be measured by computers and must be evaluated by skilled educators.

Structure. Text structure refers to the ways authors organize information in a text. Structure can range from complex to simple.

Complex Structure	Simple Structure
Implicit and unconventional structure	Well marked, conventional structure
Use flashbacks, flash forwards, multiple points of view, and other manipulations of time and sequence	Sequenced in chronological order
Informational texts that conform to the norms and conventions of a specific discipline (such as an academic textbook or history book)	Informational texts that do not deviate from the conventions of common genres and subgenres



Graphics are complex, provide an independent
source of information, and are essential to
understanding a text *

Graphics are simple and supplementary

Language Conventionality and Clarity. Texts that rely on literal, clear, contemporary, and conversational language tend to be easier to read than texts that rely on figurative, ironic, ambiguous, purposefully misleading, archaic, or otherwise unfamiliar language (such as academic and domain-specific vocabulary).

Knowledge Demands. Texts that make few assumptions about the extent of readers' life experiences and the depth of their cultural/literary and content/discipline knowledge are generally less complex than are texts that make many assumptions in one or more of those areas.

Levels of Meaning (literary texts) or Purpose (informational texts). Literary texts with a single level of meaning tend to be easier to read than literary texts with multiple levels of meaning (such as satires, in which the author's literal message is intentionally at odds with his or her underlying message). Similarly, informational texts with an explicitly stated purpose are generally easier to comprehend than informational texts with an implicit, hidden, or obscure purpose.

Third, educators should evaluate the text in light of the students they plan to teach and the task they will assign.

Consider possible struggles students might face, as well as brainstorm potential scaffolding to support students in unpacking the most complex features of the text. Reader and Task Considerations enable the educator to "bring" the text into a realistic setting—their classroom.

Some elementary texts contain features to aid early readers in learning to read that are difficult to assess using the quantitative tools alone. Educators must employ their professional judgment in the consideration of these texts for early readers.

- Retrieved and adapted from www.ccsso.org/Navigating_Text_Complexity

^{*} Note that many books for the youngest students rely heavily on graphics to convey meaning and are an exception to the above generalization.



Example: Quantitative Analysis Comparison

Leo the Late Bloomer	Lexile: 120	"Leo couldn't do anything right. He couldn't read. He couldn't write. He was a sloppy eater. And, he never said a word. "What's the matter with Leo?" asked Leo's father. "Nothing," said Leo's mother. "Leo is just a late bloomer."
WHERE THE WILD THINGS ARE STORY AND PICTURES BY MAURICE SENDAK	Lexile: AD 740	"That very night in Max's room a forest grew and grew and grew until his ceiling hung with vines and the walls became the world all around and an ocean tumbled by with a private boat for Max and he sailed off through night and day and in and out of weeks and almost over a year to where the wild things are"

Lexile to Grade Level Correlation

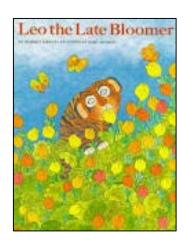
Grade	Independent Reader Measures 25 th percentile to 75 th percentile
1	Up to 300L
2	140L to 500L
3	330L to 700L
4	445L to 810L
5	565L to 910L
6	665L to 1000L
7	735L to 1065L
8	805L to 1100L
9	855L to 1165L
10	905L to 1195L
11 and 12	940L to 1210L



Example: Qualitative Text Analysis

Leo the Late Bloomer by Robert Kraus

Lexile: 120L Grade Level Band: K-1st grade



Levels of Meaning/Purpose

The levels of meaning in this text are **moderately complex**. Leo's slow development is explicitly documented throughout the story, as is his parents' feelings about it. However, the conclusion that everyone learns and grows at their own pace – and that we should all be patient and optimistic about this growth – must be inferred.

Language Conventionality/Clarity

The language conventionality and clarity in this text is **moderately complex**. There are some sophisticated Tier II vocabulary words, such as *sloppy, patience,* and *neatly*. Most language complexity comes from the use of idioms, such as "better late than never" and "in his own good time", as well as the overall understanding of what "late bloomer" means.

Structure

The structure in this text is **slightly complex**. The story is written in a simple, chronological order and the illustrations are highly supportive of the text.

Theme and Knowledge Demands

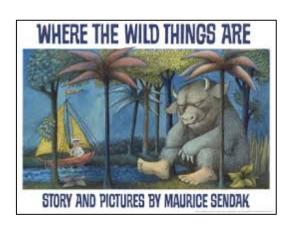
The theme and knowledge demands of this text are **moderately complex**. The themes of development readiness and parental expectations may be complex for some children. However, the specific knowledge demands are not complex: animal names are familiar, as are the actions of reading, drawing, eating, etc.



Example: Qualitative Text Analysis

Where the Wild Things Are by Maurice Sendak

Lexile: AD740 Grade Level Band: 2nd-3rd grade



Levels of Meaning/Purpose

The levels of meaning in this text are **very complex**. The reader must infer what actually happens to Max, and theme is not explicitly stated.

Structure

The structure in this text is **very complex**. There are multiple manipulations of time and place. Graphics are complex and are essential to understanding the text; the illustrations provide information that is not otherwise available in the text.

Language Conventionality/Clarity

The language conventionality and clarity in this text is **very complex**. Many sophisticated Tier II vocabulary words are used, such as *rumpus*, *mischief*, *tumbled*, *private*, and *gnashed*. Dialog is used, and there is some ironic language, such as Max shouting that he'll eat his mother.

Theme and Knowledge Demands

The theme and knowledge demands of this text are **moderately complex**. The theme of imagination may be complex for some children. However, the specific knowledge demands are much less complex: while Sendak creates a fictional world, no prior knowledge of this world is assumed.

Text Complexity: Qualitative Measures Rubric1

LITERATURE

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	Exceedingly Complex	Very Complex	Moderately Complex	Slightly Complex
TEXT STRUCTURE	Oganization: Is intricate with regard to such elements as point of view, time shifts, multiple characters, storylines and detail	O Organization: May include subplots, time shifts and more complex characters	O Organization: May have two or more storylines and occasionally be difficult to predict	O Organization: Is dear, chronological or easy to predict
	O Use of Graphics: If used, illustrations or graphics are essential for understanding the meaning of the text	O Use of Graphics: If used, illustrations or graphics support or extend the meaning of the text	O Use of Graphics: If used, a range of illustrations or graphics support selected parts of the text	O Use of Graphics: If used, either illustrations directly support and assist in interpreting the text or are not necessary to understanding the meaning of the text
LANGUAGE	O Conventionality : Dense and complex; contains abstract, ironic, and/or figurative language	O Conventionality: Fairly complex; contains some abstract, ironic, and/or figurative language	O Conventionality : Largely explicit and easy to understand with some occasions for more complex meaning	O Conventionality: Explicit, literal, straightforward, easy to understand
FEATURES	 Vocabulary: Complex, generally unfamiliar, archaic, subject-specific, or overly academic language; may be ambignous or purposefully mislending 	O Vocabulary: Fairly complex language that is sometimes unfamiliar, archaic, subject-specific, or overly academic	O Vocabulary: Mostly contemporary, familiar, conversational; rarely unfamiliar or overly academic	O Vocabulary: Contemporary, familiar, conversational language
	O Sentence Structure: Mainly complex sentences with several subordinate clauses or phrases; sentences often contain multiple concepts	O Sentence Structure: Many complex sentences with several subordinate phrases or clauses and transition words	O Sentence Structure: Primarily simple and compound sentences, with some complex constructions	Sentence Structure: Mainly simple sentences
MEANING	O Meaning: Multiple competing levels of meaning that are difficult to identify, separate, and interpret; theme is implicit or subtle, often ambiguous and revealed over the entirety of the text	O Meaning: Multiple levels of meaning that may be difficult to identify or separate; theme is implicit or subtle and may be revealed over the entirety of the text	O Meaning: Multiple levels of meaning clearly distinguished from each other; theme is clear but may be conveyed with some subtlety	O Meaning: One level of meaning; theme is obvious and revealed early in the text.
KNOWLEDGE DEMANDS	O Life Experiences: Explores complex, sophisticated or abstract themes; experiences portrayed are distinctly different from the common reader	 Life Experiences: Explores themes of varying levels of complexity or abstraction; experiences portrayed are uncommon to most readers 	O Life Experiences: Explores several themes; experiences portrayed are common to many readers	O Life Experiences: Explores a single theme; experiences portrayed are everyday and common to most readers
	O Intertextuality and Cultural Knowledge: Many references or allusions to other texts or cultural elements	O Intertextuality and Cultural Knowledge: Some references or allusions to other texts or cultural elements	O Intertextuality and Cultural Knowledge: Few references or allusions to other texts or cultural elements	O Intertextuality and Cultural Knowledge: No references or allusions to other texts or cultural elements

^{&#}x27; Adapted from Appendix A: Research Supporting Key Elements of the Standards, Common Core State Standards for English Language Arts and Literacy in History/Social Studies and Science and Technical Subjects (2010).

Text Complexity: Qualitative Measures Rubric

INFORMATIONAL TEXTS

Text Author_ Text Title_

	Exceedingly Complex	Very Complex	Moderately Complex	Slightly Complex
TEXT STRUCTURE	Organization: Connections between an extensive range of ideas, processes or events are deep, intricate and often ambiguous; organization is intricate or discipline-specific	Ogganization: Connections between an expanded range ideas, processes or events are often implicit or subtle; organization may contain multiple pathways or exhibit some disciplinespecific traits	O Organization: Connections between some ideas or events are implicit or subtle; organization is evident and generally sequential or chronological	Organization: Connections between ideas, processes or events are explicit and clear; organization of text is chronological, sequential or easy to predict
	O Text Features: If used, are essential in understanding content	O Text Features: If used, directly enhance the reader's understanding of content	O Text Features: If used, enhance the reader's understanding of content	navigate and understand content but are not essential to understanding content.
	○ Use of Graphics: If used, intricate, extensive graphics, tables, charts, etc, are extensive are integral to making meaning of the text; may provide information not otherwise conveyed in the text	Use of Graphics: If used, graphics, tables, charts, etc. support or are integral to understanding the text	O Use of Graphics: If used, graphic, pictures, tables, and charts, etc. are mostly supplementary to understanding the text	○ Use of Graphics: If used, graphic, pictures, tables, and charts, etc. are simple and unnecessary to understanding the text but they may support and assist readers in understanding the written text
LANGUAGE	O Conventionality: Dense and complex; contains considerable abstract, ironic, and/or figurative language	 Conventionality: Fairly complex; contains some abstract, ironic, and/or figurative language 	O Conventionality: Largely explicit and easy to understand with some occasions for more complex meaning	Conventionality: Explicit, literal, straightforward, easy to understand
FEATURES	 Vocabulary: Complex, generally unfamiliar, archaic, subject-specific, or overly academic language; may be ambiguous or purposefully misleading 	O Vocabulary: Fairly complex language that is sometimes unfamiliar, archaic, subject-specific, or overly academic	O Vocabulary: Mostly contemporary, familiar, conversational; rarely overly academic	O Vocabulary: Contemporary, familiar, conversational language
	O Sentence Structure: Mainly complex sentences with several subordinate clauses or phrases and transition words; sentences often contains multiple concepts	O Sentence Structure: Many complex sentences with several subordinate phrases or clauses and transition words	O Sentence Structure: Primarily simple and compound sentences, with some complex constructions	O Sentence Structure: Mainly simple sentences
PURPOSE	O Purpose: Subtle and intricate, difficult to determine; includes many theoretical or abstract elements	O Purpose: Implicit or subtle but fairly easy to infer; more theoretical or abstract than concrete	O Purpose: Implied but easy to identify based upon context or source	O Purpose: Explicitly stated, clear, concrete, narrowly focused
KNOWLEDGE DEMANDS	O Subject Matter Knowledge: Relies on extensive levels of discipline-specific or theoretical knowledge; includes a range of challenging abstract concepts	O Subject Matter Knowledge: Relies on moderate levels of discipline-specific or theoretical knowledge; includes a mix of recognizable ideas and challenging abstract concepts	O Subject Matter Knowledge: Relies on common practical knowledge and some discipline-specific content knowledge; includes a mix of simple and more complicated, abstract ideas	O Subject Matter Knowledge: Relies on everyday, practical knowledge; includes simple, concrete ideas
	 Intertextuality: Many references or allusions to other texts or outside ideas, theories, etc. 	O Intertextuality: Some references or allusions to other texts or outside ideas, theories, etc.	O Intertextuality: Few references or allusions to other texts or outside ideas, theories, etc.	O Intertextuality: No references or allusions to other texts, or outside ideas, theories, etc.



Reader and Task Considerations

After analyzing a text for complexity, consider

- 1. the needs and interests of the reader (your students!), and
- 2. the type of **task** that will support students in comprehending the text's meaning(s).

Reader Considerations

- Will my students enjoy this text? Will they find it engaging?
- What will challenge my students most in this texts? What supports can I provide?

Task Considerations

What do you want students to demonstrate after reading this text? (e.g. key text understanding, academic vocabulary, fluency, etc.?)

Use the answer to identify which Tennessee
 Academic Standards will be the instructional focus of the text and the content of questions about the text.

Based on clear understanding of each child's reading ability, what aspects of the text will likely pose the most challenge for your children?

•Use the answer to guide the design of instructional **supports** so that all the children can access the text independently and proficiently through multiple readings of the text.

How is this text best presented to children and how can this text be used with other texts?

•Use the answer to determine how the text "fits" with a larger **unit** of instruction. Can the text serve as an "anchor" text? Does the text require background knowledge that could be learned by reading other texts?

- Retrieved and adapted from www.ccsso.org/Navigating_Text_Complexity



Reader and Task Considerations – What is a Task?

A task is an instructional activity that students complete after reading or listening to a text. An effective task should:

- Support students in comprehending the meaning(s) of the text
- Hinge on a thoughtful prompt that is based on Tennessee Academic Standards
- Provide opportunities to express comprehension through speaking, drawing, or writing
- Be appropriately complex

Example

Text	Possible Instructional Task			
The Mitten JAN-BRETT	Draw a timeline that illustrates the sequence of the story. Then, add captions, using transition words to help the reader understand the different events that happened.			
FROGS BY GAIL GIBBONS	Write a one-paragraph essay describing the life cycle of a frog. Your paragraph should include transition words that help the reader understand the difference phases in the life cycle. Then, draw and label an illustration that supports your paragraph.			

Practice

Text	Possible Instructional Task
Leo the Late Bloomer	
WHERE THE WILD THINGS ARE STORY AND PICTURES BY MAURICE SENDAK	



Example: Text Complexity Analysis

The Tiny Seed by Eric Carle

1. Quantitative Measure

Go to http://www.lexile.com/ and enter the title of your read aloud text in the Quick Book Search in the upper right corner of the home page. Most texts will have a Lexile measure in this

database.



400L

The texts that we read aloud should be more complex than what students can read independently. It is recommended that read alouds be **1-2 grade levels above** students' current grade.

2. Qualitative Features

Consider the four dimensions of qualitative text complexity below. For each dimension, note some examples from the text that make it more or less complex. Use the rubric as a guide.

Levels of Meaning/Purpose	Structure
Very Complex . There are multiple levels of meaning in this text - this is a story about the life cycle of a plant and also a tale of perseverance. The theme of perseverance is subtle and is revealed over the entire text.	Slightly Complex . The text is organized clearly and chronologically. Graphics are used to support and extend the meaning of the text.
Language Conventionality/Clarity	Theme and Knowledge Demands



3. Reader and Task Considerations

Will my students enjoy this text? Will they find it engaging?

The children in my classroom have demonstrated an interest in the newly sprouted dandelions on the playground. This text will provide children with an appropriately-complex text that provides engaging illustrations, a direct correlation to their growing interest, and an interesting look at the fictional story of a seed.

What will challenge my students most in this text? What supports can I provide?

The main idea of this text is the life cycle of a plant/flower. To provide some background knowledge, I will surround this text with pieces of literature that clearly depict that cycle, as well as identify plant structures. Some of the vocabulary in the text will be unfamiliar to the children, so I will plan for moments of explicit instruction throughout the reads.

How will this text help my students build knowledge about the world?

This text will build knowledge about the life cycle of a plant (flower), and specifically develop an understanding that living things change over time.

How can I connect this text to other texts we've read or will read?

The children are familiar with texts such as Pumpkin Pumpkin (by Jeanne Titherington) that depicts the stages and growth of pumpkin plants from seeds to plants. I will plan to briefly revisit that text, as well as build in new resources. The Tiny Seed connects well to the literary text The Carrot Seed, and to the informational text The Mystery Seed.

Considering the quantitative measures of complexity, what kinds of tasks would be rigorous and appropriate for my students?

In order to connect this reading to a writing response experience, one task could include illustrating a diagram of a plant (using the text, the informational text, and seed observations for reference). For a deeper look into the text specifically, the children (with adult modeling, guidance and support) could be prompted to use the text to answer the question "What dangers did the seed face and what dangers did the plant face?"

- Template modified from What Makes This Read Aloud Complex?

Retrieved from achievethecore.org



Example: Text Complexity Analysis

The Stories Julian Tells by Ann Cameron

1. Quantitative Measure

Go to http://www.lexile.com/ and enter the title of your read aloud text in the Quick Book Search in the upper right corner of the home page. Most texts will have a Lexile measure in this database.



<u>520L</u>

The texts that we read aloud should be more complex than what students can read independently. It is recommended that read alouds be **1-2 grade levels above** students' current grade.

2-3 grade band 420-820L4-5 grade band 740-1010L6-8 grade band 925-1185L

2. Qualitative Features

Consider the four dimensions of qualitative text complexity below. For each dimension, note some examples from the text that make it more or less complex. Use the rubric as a guide.

Levels of Meaning/Purpose

Moderately Complex. The text is a collection of stories, each tying back to the theme in a slightly different way. Some of the stories are more surface level and about how Julian gets in and out of trouble, while others have more layered meaning about growing up and the importance of family. The sophisticated layers emerge as the stories progress.

Language Conventionality/Clarity

Very Complex. Figurative language is used throughout the stories. Understanding the use of figurative language may be difficult for some students. Some academic vocabulary is used, but language is mostly conversational. The sentences are varied but not overly complex.

Structure

Very Complex. The narrative structure of the text is familiar to students. However, each story provides its own plot and information about Julian, whose character develops over the course of the text. Each story must be synthesized to determine the various plots and come to an overall conclusion about Julian and his family.

Theme and Knowledge Demands

Slightly Complex. Getting in trouble and recognizing the importance of maintaining a positive relationship with family are common to most readers. The context of this text (the daily life of a child) requires little specific background knowledge.



3. Reader and Task Considerations

Will my students enjoy this text? Will they find it engaging?

My students will enjoy reading about a boy, close to their age, who gets in and out trouble.

What will challenge my students most in this text? What supports can I provide?

The use of figurative language will challenge some of my students. The narrative structure of the text will be familiar, but some students may have trouble with the notion of a collection of stories, all tying back to a main theme but in slightly different ways. Also, it may be difficult for some students to separate Julian's imagination from Julian's reality (i.e., determining when he is embellishing).

How will this text help my students build knowledge about the world?

My students will learn about figurative language and how it can be used to enhance storytelling. The sophisticated layers of meaning in the text center on the trials and excitement of growing up and the need of a supportive family, which will help students grapple with their identity and place in their family.

How can I connect this text to other texts we've read or will read?

My class will complete this text at the beginning of the school year. I will pull in other texts that show how books are important for learning about ourselves and others. We will also discuss how storytelling can be a way to learn about other cultures, pass on family history and traditions, and build a strong identity.

Considering the quantitative and qualitative measures of complexity, what kinds of tasks would be rigorous and appropriate for my students?

Students should identify the central message of each chapter, make connections across the chapters to the theme of the text, and map these connections as we read. Also, because Julian is such a strong central character in the story, students could create a character map to illustrate his actions and determine how they help the reader identify his character's traits. This text will be great for discussing the structure of narrative writing. Students could write their own story in the style of Julian pulling inspiration from another text in the unit..

- Retrieved and adapted from http://www.ccsso.org/Navigating_Text_Complexity/Get_the_Skinny.html



Practice: Evaluating Text Complexity

Read Chapters 1 and 2 from *The Velveteen Rabbit*. Complete the text complexity analysis template below.

1. Quantitative Measure

Go to http://www.lexile.com/ and enter the title of your read aloud text in the Quick Book Search in the upper right corner of the home page. Most texts will have a Lexile measure in this

database.



AD820L*

The texts that we read aloud should be more complex than what students can read independently. It is recommended that read alouds be **1-2 grade levels above** students' current grade.

2nd -3rd Band 420-820L 4th -5th Band 740-1010L

* Many picture books are considered AD, or Adult Directed, meaning they are most accessible to children when read aloud.

2. Qualitative Features

Consider the four dimensions of qualitative text complexity below. For each dimension, note some examples from the text that make it more or less complex. Use the rubric as a guide.

Levels of Meaning/Purpose	Structure
Language Conventionality/Clarity	Theme and Knowledge Demands



3. Reader and Task Considerations

Will my students enjoy this text? Will they find it engaging?
What will challenge my students most in this text? What supports can I provide?
How will this text help my students build knowledge about the world?
How can I connect this text to other texts we've read or will read?
Considering the quantitative measures of complexity, what kinds of tasks would be rigorous and appropriate for my students?
- Template modified from <i>What Makes This Read Aloud Complex?</i> from achievethecore.org

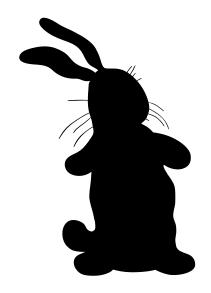
THE VELVETEEN RABBIT

OR

How Toys Become Real

BY MARGERY WILLIAMS BIANCO

Edited, with an introduction, notes and comprehension questions, by Ralph Mason





Introduction

'What is REAL?' asked the Rabbit one day...

'Real isn't how you are made,' said the Skin Horse. It's a thing that happens to you...'

Things are not easy for the Velveteen Rabbit at first. He is a simple toy, owned by a Boy who has lots of other—and more exciting—toys to play with. His only friend is the Skin Horse, who is very wise and tells him what it means to be Real.

Life becomes much better for the Velveteen Rabbit when the Boy starts to love him; but then the Boy becomes sick, and danger looms for the little toy rabbit. What will happen to him when the doctor decides to clean away all the germs in the house? And can the Velveteen Rabbit truly become Real? Read this story to find out...

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Margery Williams Bianco lived from 1881 to 1944. She was born in England, but later settled in the United States. She was inspired to write stories for children by Walter de la Mare, a famous writer of poems and stories for children.

As a child, Margery loved to read and write, and by the age of 19 she was writing books for a living. She wrote novels and short stories for adults and children. Her most famous book is *The Velveteen Rabbit*, which was published in 1922, but she also wrote other wonderful books for children such as *The Little Wooden Doll, Poor Cecco* and *The Skin Horse*. She is especially remembered for her stories about toys, which often come alive and get up to exciting adventures. *Poor Cecco*, for example, is a story about a wooden dog who, along with the other toys from a cupboard, goes on an adventure in search of a lost friend.

Chapter 1

Christmas Morning



There was once a velveteen¹ rabbit, and in the beginning he was really splendid². He was fat and bunchy, as a rabbit should be; his coat was spotted brown and white, he had real thread whiskers, and his ears were lined with pink sateen³. On Christmas morning, when he sat wedged in the top of the Boy's stocking, with a sprig of holly⁴ between his paws, the effect was charming.

There were other things in the stocking, nuts and oranges and a toy engine⁵, and chocolate almonds and a clockwork mouse, but the Rabbit was quite the best of all. For at least two hours the Boy loved him, and then Aunts and Uncles came to dinner, and there was a great rustling of tissue paper and unwrapping of parcels⁶, and in the excitement of looking at all the new presents the Velveteen Rabbit was forgotten.

For a long time he lived in the toy cupboard or on the nursery floor, and no one thought very much about him. He was naturally shy, and being only made of velveteen, some of the more expensive toys quite snubbed⁷ him.

I velveteen—a material made of cotton that feels like velvet. (Velvet is a very soft material that feels like fur.)

² splendid—fine and beautiful.

³ sateen—a smooth, shiny material like satin.

⁴ *sprig of holly*—holly is a plant with spiky leaves and red berries that is used in Christmas decorations. A 'sprig' is a twig or little bit of branch with leaves on it.

⁵ toy engine—a toy train.

⁶ parcels—presents.

⁷ snubbed—ignored or made fun of.

The mechanical toys¹ were very superior, and looked down upon every one else; they were full of modern ideas, and pretended they were real. The model boat, who had lived through two seasons and lost most of his paint, caught the tone² from them and never missed an opportunity of referring to his rigging³ in technical terms⁴. The Rabbit could not claim to be a model of anything, for he didn't know that real rabbits existed; he thought they were all stuffed with sawdust like himself, and he understood that sawdust was quite out-of-date and should never be mentioned in modern circles⁵. Even Timothy, the jointed wooden lion, who was made by the disabled soldiers, and should have had broader views⁶, put on airs⁷ and pretended he was connected with Government. Between them all the poor little Rabbit was made to feel himself very insignificant and commonplace, and the only person who was kind to him at all was the Skin Horse⁶.

The Skin Horse had lived longer in the nursery than any of the others. He was so old that his brown coat was bald in patches and showed the seams underneath, and most of the hairs in his tail had been pulled out to string bead necklaces. He was wise, for he had seen a long succession of mechanical toys arrive to boast and swagger, and by-and-by break their mainsprings and pass away, and he knew that they were only toys, and would never turn into anything else. For nursery magic is very strange and wonderful, and only those playthings that are old and wise and experienced like the Skin Horse understand all about it.

¹ mechanical toys—toys that have moving parts. 'Mechanical' sounds like 'mek-an-ic-al'.

² tone—way of talking.

³ rigging—strings that hold up his mast and sails.

⁴ technical terms—fancy language or big words.

⁵ in modern circles—around people who like to be trendy or 'up-to-date'.

⁶ broader views—better sense, or a more open mind.

⁷ put on airs—got puffed up.

⁸ *Skin Horse*—a toy horse on wheels, which can be sat on or pulled along. It is called a 'skin' horse because it has a stitched covering—as if it had real skin.

⁹ succession—line or series. This means that the Skin Horse has seen lots of toys come and go since he has been in the nursery. 'Succession' sounds like 'suck-sesh-un'.

'What is REAL?' asked the Rabbit one day, when they were lying side by side near the nursery fender¹, before Nana² came to tidy the room. 'Does it mean having things that buzz inside you and a stick-out handle?'

'Real isn't how you are made,' said the Skin Horse. 'It's a thing that happens to you. When a child loves you for a long, long time, not just to play with, but REALLY loves you, then you become Real.'

'Does it hurt?' asked the Rabbit.

'Sometimes,' said the Skin Horse, for he was always truthful. 'When you are Real you don't mind being hurt.'

'Does it happen all at once, like being wound up,' he asked, 'or bit by bit?'

'It doesn't happen all at once,' said the Skin Horse. 'You become. It takes a long time. That's why it doesn't happen often to people who break easily, or have sharp edges, or who have to be carefully kept. Generally, by the time you are Real, most of your hair has been loved off, and your eyes drop out and you get loose in the joints and very shabby. But these things don't matter at all, because once you are Real you can't be ugly, except to people who don't understand.'

'I suppose *you* are real?' said the Rabbit. And then he wished he had not said it, for he thought the Skin Horse might be sensitive. But the Skin Horse only smiled.

'The Boy's Uncle made me Real,' he said. 'That was a great many years ago; but once you are Real you can't become unreal again. It lasts for always.'

The Rabbit sighed. He thought it would be a long time before this magic called Real happened to him. He longed to become Real, to know what it felt like; and yet the idea of growing shabby and losing his eyes and whiskers was rather sad. He wished that he could become it without these uncomfortable things happening to him.

¹ fender—a little fence in front of the fireplace.

² Nana—the maid who looks after the Boy.

Chapter 2

Spring Time



There was a person called Nana who ruled the nursery. Sometimes she took no notice of the playthings lying about, and sometimes, for no reason whatever, she went swooping about like a great wind and hustled them away in cupboards. She called this 'tidying up,' and the playthings all hated it, especially the tin ones. The Rabbit didn't mind it so much, for wherever he was thrown he came down soft.

One evening, when the Boy was going to bed, he couldn't find the china dog that always slept with him. Nana was in a hurry, and it was too much trouble to hunt for china dogs at bedtime, so she simply looked about her, and seeing that the toy cupboard door stood open, she made a swoop.

'Here,' she said, 'take your old Bunny! He'll do to sleep with you!' And she dragged the Rabbit out by one ear, and put him into the Boy's arms.

That night, and for many nights after, the Velveteen Rabbit slept in the Boy's bed. At first he found it rather uncomfortable, for the Boy hugged him very tight, and sometimes he rolled over on him, and sometimes he pushed him so far under the pillow that the Rabbit could scarcely breathe. And he missed, too, those long moonlight hours in the nursery, when all the house was silent, and his talks with the Skin Horse. But very soon he grew to like it, for the Boy used to talk to him, and made nice tunnels for him under the bedclothes that he said were like the burrows the real rabbits lived in. And they had splendid games together, in whispers, when Nana had gone away to

¹ hustled—quickly put.

her supper and left the night-light burning on the mantelpiece¹. And when the Boy dropped off to sleep, the Rabbit would snuggle down close under his little warm chin and dream, with the Boy's hands clasped close round him all night long.

And so time went on, and the little Rabbit was very happy—so happy that he never noticed how his beautiful velveteen fur was getting shabbier and shabbier, and his tail becoming unsewn, and all the pink rubbed off his nose where the Boy had kissed him.

Spring came, and they had long days in the garden, for wherever the Boy went the Rabbit went too. He had rides in the wheelbarrow, and picnics on the grass, and lovely fairy huts built for him under the raspberry canes² behind the flower border. And once, when the Boy was called away suddenly to go out to tea, the Rabbit was left out on the lawn until long after dusk, and Nana had to come and look for him with the candle because the Boy couldn't go to sleep unless he was there. He was wet through with the dew and quite earthy from diving into the burrows the Boy had made for him in the flower bed, and Nana grumbled as she rubbed him off with a corner of her apron.

'You must have your old Bunny!' she said. 'Fancy all that fuss for a toy!' The Boy sat up in bed and stretched out his hands.

'Give me my Bunny!' he said. 'You mustn't say that. He isn't a toy. He's REAL!'

When the little Rabbit heard that he was happy, for he knew that what the Skin Horse had said was true at last. The nursery magic had happened to him, and he was a toy no longer. He was Real. The Boy himself had said it.

That night he was almost too happy to sleep, and so much love stirred in his little sawdust heart that it almost burst. And into his boot-button eyes, that had long ago lost their polish, there came a look of wisdom and beauty, so that even Nana noticed it next morning when she picked him up, and said, 'I declare if that old Bunny hasn't got quite a knowing expression'!'

¹ mantelpiece—a little shelf over the fireplace.

² raspberry canes—the stems of the raspberry plants.

³ expression—look in his face.



Balancing Measures of Text Complexity

Exposure to appropriately-complex texts is critical for children to develop strong literacy foundations and to build knowledge and vocabulary. However, that doesn't mean that we should just give students hard texts. Texts and tasks must be appropriately complex.

Teachers should be mindful of balancing the three measures of text complexity (quantitative, quality, reader and task) in a way that is developmentally appropriate and scaffolds expectations for children. For example,

- A teacher may choose a text with lower quantitative complexity if the qualitative measure is especially complex, such as a text that addresses complex themes like grief or prejudice, as in *The Story of Ruby Bridges* by Robert Coles.
- A teacher may choose a text with **lower qualitative complexity in theme and knowledge if the language is especially complex**, such as a text with sophisticated vocabulary, syntax, or word play, as in *Skippyjon Jones* by Judy Schachnar.
- A teacher may choose a text with lower qualitative or quantitative complexity if the demand of the task is especially rigorous, such as analyzing the characters' inferred motivations, writing a parody of the story using the same structure as a mentor text, or comparing and contrasting a series of texts.
- A teacher may choose a less rigorous task if the quantitative or qualitative measures of the text are especially complex. For example, a teacher reading Sadako and the Thousand Paper Cranes by Eleanor Coerr might choose to focus time on building background knowledge so children understand the setting of post-WWII Japan, a time and place children are unlikely to be familiar with.

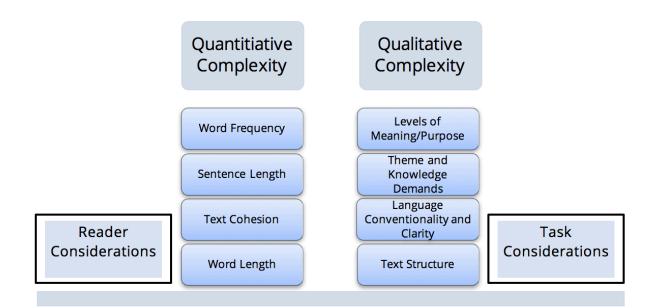
Likewise, teachers must be intentional in selecting read aloud texts that diversify reader experience *within* each measure of complexity. Because it is impossible for a single text to meet every complexity measure, teachers must knowingly select a range of texts in order to provide opportunities for children to engage with various types of text complexities across the year.

Discussion

- What does it mean for texts to be <u>appropriately</u> complex?
- In your own words, what does it mean to "balance" measures of text complexity?



Balancing Measures of Text Complexity





Text Complexity and Purpose for Reading

Engaging students with complex texts is important for developing their knowledge and vocabulary and preparing them for the demands of future grade levels. However, not every text students engage with should be complex. The purpose of the reading activity should inform the type, and complexity level, of the text selected.

Discussion

Compare the texts below and discuss the following questions:

- How are these texts different?
- How would you use these texts in your classroom? What is the difference in purpose?





Layering Texts to Balance Complexity

It is important to consider a variety of text genres and complexities in read aloud experiences with children. By creating **text sets**, teachers can ensure that children are intentionally exposed to a variety of interesting and complex literary and informational texts.

What is a Text Set?

A text set is a collection of related texts organized around a topic, theme, or line of inquiry. Text sets are related texts from different genres and media, such as books, charts, maps, informational pamphlets, poetry, videos, etc.

The purpose of study for a given text set is determined by an anchor text. An anchor text is a complex read aloud text that introduces the themes and major concepts that will be explored through the text set. The anchor text is often read aloud to students more than once.

The number of texts in a set can vary depending on purpose and resource availability. What is important is that the texts in the set are connected meaningfully to each other, build knowledge and vocabulary of a specific topic, and that themes and concepts are sufficiently developed in a way that promotes sustained interest for students and the deep examination of content.

Features of Strong Text Sets

Strong Text Sets	Weak Text Sets
 Builds student knowledge around a topic Meaningful connections to the anchor text Authentic, rich texts worthy of study Range of text types (literary and informational) and formats Supports student achievement through text complexity Includes texts that represent various forms of complexity Includes visual media, such as videos, images, maps, timelines, and other graphics or text features. 	 Superficial connection or no connection across texts in the set Only commissioned texts or textbook passages Focused on one genre or format (unless that set is a genre study) Text complexity levels are not appropriate for students (too low or too high) Text set does not represent diverse types of texts or diverse measures of complexity

⁻ Borrowed and adapted from Guide to Creating Text Sets, retrieved from www.ccsso.org



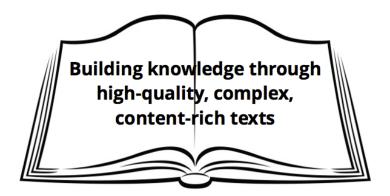
Activity: Exploring Text Sets

Review the various text sets that are located in the appendix section of this manual. As a group, discuss the question below.

• How do these different text sets layer resources to create a balance of text types and complexities?



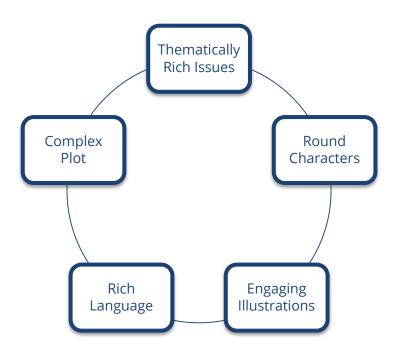
High-Quality Texts



Read an excerpt from the article *The Book Matters! Choosing Complex Narrative Texts to Support Literacy Discussion*. Specifically, read the section titled "Characteristics of literature that support complex processing in read-aloud discussions" (annotated with a star).

As you read, consider the following questions:

- What does it mean for a text to be high-quality?
- How do these characteristics of high-quality literature help children build knowledge and become better readers?



It's Elementary! Supporting Literacy in the Primary Grades

Jessica L. Hoffman, William H. Teale, and Junko Yokota



Kindergarten Through Grade 2

The Book Matters! Choosing Complex Narrative Texts to Support Literary Discussion

as an essential classroom literacy practice. Decades of research document that reading aloud to kindergartners through second-graders promotes development of early literacy skills and establishes a foundation for positive attitudes toward literacy (Van Kleeck, Stahl, & Bauer 2003; Trelease 2013).

Specifically, reading aloud builds oral language and vocabulary (e.g., Hargrave & Sénéchal 2000; Wasik & Bond 2001; Blewitt et al. 2009), listening comprehension—a precursor to reading comprehension (e.g., Brabham & Lynch-Brown 2002; Zucker et al. 2010)—content

knowledge (Pappas & Varelas 2004; Hoffman, Collins, & Schickedanz 2015), concepts of print (Piasta et al. 2012), and alphabet knowledge and phonological awareness (Aram 2006; Brabham, Murray, & Bowden 2006). Equally important, reading aloud is one way we enculturate young children into literacy—helping them acquire the language, values, practices, and dispositions of the literate world (Heath 1983).

Interacting with complex texts through read-aloud discussions

Not all read-alouds are created equal, however. Different approaches to reading aloud in early childhood classrooms have recently garnered increased attention in the United States because

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NEXT

of the Common Core State Standards (CCSS). The standards call for all students to engage with complex texts that offer opportunities for higher-level thinking (for a discussion of complex text, see CCSS for English Language Arts, Appendix A [NGA & CCSSO 2010]). Because most children kindergarten through second grade have not yet developed foundational reading skills well enough to independently read complex picture books, read-alouds offer the most robust opportunities for such interactions to occur (IRA 2012) (see "Literacy Instruction With Complex Literature Aligned With Common Core State Standards").

Read-alouds that engage young children with complex texts rely on interactive discussions focused on interpretations of texts that may vary with the backgrounds, perspectives, and experiences of the children listening. In other words, discussing multiple interpretations of texts helps children realize that there are many possible responses to complex literature. Interactive read-aloud discussions focused on interpretations of complex texts promote basic comprehension and have the potential to extend from basic comprehension to analysis of text elements, integration of ideas to make connections, and critical evaluation of the texts themselves and the ideas in them.

Read-aloud discussions that include complex processing of texts by young children have been considered in terms of children's literary understanding (Sipe 2000, 2007; Pantaleo 2007; Hoffman 2011), and in studies of children's development of critical literacies (Vasquez 2010) and multiliteracies (Crafton, Brennan, & Silvers 2007).

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Literacy Instruction With Complex Literature Aligned With Common Core State Standards

Below are two examples, using books discussed in this article, of ways teachers can incorporate strategies for choosing and sharing complex literature with young children in instruction, as specified in the K-5 College and Career Readiness anchor standards corresponding with CCSS (NGA & CCSSO 2010).

Reading Standards for Literature 6: Assess how point of view or purpose shapes the content and style of a text.

In Bob Graham's April and Esme, Tooth Fairies, the story is conveyed in ways that clearly communicate the sense of awe felt by the young tooth fairies on their first assignment without their parents, and the anxiety felt by the parents when they allow their children to go out on their own for the first time. Teachers can help students consider these differing points of view. During the first read-aloud of the book, support basic comprehension of the language, visuals, and plot. Follow up a day or two later with a second reading in which students are asked at different places in the text to consider whose point of view is represented and how it impacts the story for instance, "How do April and Esme's parents feel about them collecting a tooth alone?," "How do April and Esme feel about going out without their parents?" Students should also consider how the story might be different if it was told from only one point of view (the viewpoint of the girls or that of the parents). Teachers might even guide students to interactively rewrite part of the story from a single point of view to see how it differs from the original. Questions similar to these will guide students' consideration of differences in points of view of characters. With continued experience, children will build toward interpretation of how point of view contributes to the content and style of texts.

Reading Standards for Literature 7: Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

Maurice Sendak's Where the Wild Things Are strongly demonstrates the way visuals and text work collaboratively to convey a story. To guide children's interpretations of the relationship between visuals and text, teachers can ask children to first examine the illustrations without reading the text and tell the story as they see it. Encourage them to go beyond the plot to consider mood, setting, and theme. Then, read the text to children without showing them the illustrations. Discuss what roles the text and illustrations separately have in contributing to understanding the whole story. For example, consider instances where the text and image are conflicting, such as when the image of friendly-looking Wild Things is paired with the text "roared their terrible roars and gnashed their terrible teeth." Examine how the illustration becomes increasingly prominent and dominates the pages as the story develops, but then quickly diminishes after the climax and words alone remain at the story's resolution. Discussions like these will support children's evaluation of text, a complex literacy skill.

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September 2015

Young Children

Why the Book Matters for Literary Discussion in the Early Grades

To illustrate how children and teachers might interact in literary read-alouds, we present a portion of a read-aloud discussion about *Jamela's Dress* that was observed in Ms. Maddox's kindergarten classroom. Anticipating that her students may not readily relate to the situations in the text, Ms. Maddox scaffolded the children's learning by linking an experience the children understand with the experience and emotions of Jamela's mother. The resulting connection to Jamela's mother was crucial to the children's ability to interpret the broader implications of Jamela's actions and thus supported their attempts to interpret the complex meanings throughout the reading.

A look at a read-aloud discussion of complex text

Ms. Maddox: The story opens with Jamela and her mother shopping for fabric. (Ms. Maddox reads.) "Mama was very pleased with the new material she'd found. She had worked hard to earn the money for it." (Ms. Maddox pauses.)

Ms. Maddox: Have any of you ever worked hard or done something around the house so you could earn something?

Hannah: I did it. I did it.

Ms. Maddox: What have you done, Hannah?

Hannah: I cleaned the refrigerator.

Ms. Maddox: So when you clean the refrigerator, do you earn something?

Hannah nods yes.

Ms. Maddox: What do you earn?

Hannah: A dollar.

Ms. Maddox: You earn a dollar. So, have you ever, when you clean the refrigerator and you earn all these dollars, do you ever go out and buy yourself anything special?

Hannah: Yes.

Ms. Maddox: What's something special that you bought before?

Hannah: Um, clothes for my toys.

Ms. Maddox: Clothes for her toys, which I'm guessing is probably one of your dolls. So, Hannah can relate to this. She said she worked really hard at home cleaning out the refrigerator, and she earns money for it, and when she earns money for it, she goes out and she buys herself something special which is clothes for her dolls.

Ms. Maddox continues reading the story. She and her class discuss other characters and events. Toward the climax of the story, just as Jamela's mother is about to discover that Jamela has ruined her material, Ms. Maddox pauses again to prompt students' connections to the character of Jamela's mother.

Ms. Maddox: Hannah, let's go back to you. Do you remember how you said you worked hard cleaning out the refrigerator to get dollars, and you take those dollars and you buy clothes for your doll?.... How would you feel if [your sister] came in your room and took those doll clothes that you worked so hard for and destroyed them?

Hannah: I would be mad.

Ms. Maddox: You would be mad? (to the whole group) How do you think Jamela's mama's going to feel?

Children: Mad, happy, mean, sad (many talking at once).

Ms. Maddox: Mean. Sad. Happy.

James: I think she feel like this (pretends to faint).

Dion: Yeah, he's right. I agree.

Ms. Maddox: I think she's gonna be, not mean, but probably a little bit upset.

Through the discussion in this example, the teacher's questioning developed her students' connection to a character, prompting them to relate a student's experience to the character's emotions at significant points in the text where skilled readers make such connections.

These studies reveal how teachers and 5- to 8-year-old children can work collaboratively to construct multilayered interpretations of texts in read-alouds (see "Why the Book Matters for Literary Discussion in the Early Grades").



September 2015

Young Children

Characteristics of literature that support complex processing in read-aloud discussions

Although *how* to read is a frequent topic of studies in the read-aloud literature, much less often researched is the issue of *what* to read—how the quality of literature impacts the quality of the read-aloud discussion (Teale, Yokota, & Martinez 2008). Essentially, some children's books provide

more to think and talk about than others. To help children process complex texts in read-aloud discussions, it is important for teachers to first choose texts that can support complex interpretations. Although this article focuses on choosing high-quality narrative literature or stories, similar principles apply to selecting informational books. Appropriate narratives for young children contain accounts of connected events that typically surround a central problem and lead to a resolution.

The following sections outline characteristics of highquality narrative children's literature to guide teachers' selections of texts. For each characteristic, we begin with a definition and explanation, followed by an exemplar text.

Resources for Locating Complex Children's Literature

Associations and centers book lists				
American Library Association—Recommended Reading www.ala.org/tools/libfactsheets/alalibraryfactsheet23#children	American Library Association—Notable Books www.ala.org/alsc/awardsgrants/notalists/ncb			
International Literary Association—Choice Books List www.reading.org/resources/tools/choices.html	Barahona Center for the Study of Books in Spanish for Children and Adolescents https://chicanolitbib.wordpress.com/2007/12/02/barahona-center/			
Children's literature review journals, best/notable lists, blogs, and reviews				
HornBook www.hbook.com/category/choosing-books/reviews/#_	Kirkus Reviews www.kirkusreviews.com/			
Booklist www.booklistonline.com/book-reviews	Publishers Weekly www.publishersweekly.com/pw/reviews/			
School Library Journal www.schoollibraryjournal.com/article/CA6703692.html				
Newspapers— children's book reviews				
The New York Times www.nytimes.com/column/childrens-books The Washington Post www.washingtonpost.com/entertainment/books/				
Book enthusiast social media sites				
Goodreads www.goodreads.com	Shelfari www.shelfari.com			
LibraryThing www.librarything.com				
School libraries' collection development/selection tool				
Titlewave: Collection Development by Follett www.titlewave.com				
Children's literature databases See public or school libraries for access information				
Children's Literature Comprehensive Database www.clcd.com/#/welcome	NoveList www.ebscohost.com/novelist			





The exemplar texts include all of the characteristics of quality narrative literature. In the interest of space, we use each book selection to illustrate a single characteristic. We also present online and print resources to help teachers find and select complex children's literature (see "Resources for Locating Complex Children's Literature").

Thematically rich issues

Theme is a broad, overarching idea in a text that is usually communicated implicitly through multiple features of the narrative, including plot, character, character actions, dialogue, and setting. Theme is considered a central literary element of narrative, and thus discussion of theme is important in building young readers' capacity to understand narratives as more than sequences of events. In some cases, the theme may be expressed as a moral, but many books appropriate for children kindergarten through second grade express themes in more subtle and multifaceted ways, much like literature for older children and adults. Because theme is abstract and implicit, readers must engage deeply with a book to consider theme and will often interpret different themes within the same text.

One book with rich thematic possibilities implied through character and plot is *The Empty Pot*, by Demi (1990). In this book, the aging emperor of China announces that the next emperor will be the child who grows a seed in a year's time. Children from all over China come to receive their seed from the emperor. A year later, they return with their flowering plants—all except Ping, who, despite his best efforts, has been unable to grow anything at all. It turns out the emperor had cooked all the seeds before distributing them. Ping, the only honest child to come before the emperor, is rewarded with an appointment as the next emperor.

The following are examples of themes in this story:

- **Sense of self.** Ping experiences both shame and pride when he goes before the emperor.
- **Doing one's best.** Though Ping appears to be unsuccessful at fulfilling the emperor's task, he does not give up.
- **Honesty.** Despite feeling incompetent, Ping brings his empty pot before the emperor amidst a sea of children with beautiful flowering plants.

Round characters

High-quality narratives include round characters—characters who are dynamic, changing, and malleable. In contrast, flat (stock) characters are stable, fixed, and unresponsive to differences in particular events or characters. In other words, round characters are like real people—they act, think, and speak differently depending on the immediate context.

Discussion of theme is important in building young readers' capacity to understand narratives as more than sequences of events.

Kevin Henkes is a master of character development in children's books. In his book Lilly's Purple Plastic Purse (1996), readers are introduced to a girl-mouse character with a new purse who is quite self-absorbed. Lilly cannot wait to show the other children at school the purple purse, but when she shares it with them at an inopportune time, her teacher takes the purse away and says he will keep it until the end of the day. Lilly grows despondent at having her prized possession confiscated and then becomes increasingly enraged at being put in time-out. By the end of the day she is furious with her teacher, even drawing a picture depicting him as a monstrous figure. However, when her teacher hands her the purse as she leaves for the day, Lilly finds a note and treats from the teacher inside it and suddenly realizes how "small" she feels. Thus, Lilly is depicted as a round character who exhibits a range of emotions and also grows through her experience. As she becomes less self-centered, she learns to temper her emotions and behavior more appropriately for the social situation.

Engaging, complex illustrations

Narrative picture books are a unique form of narrative literature in that they construct meaning through the interaction between text and illustrations. High-quality narrative picture books involve an artful, synergistic blending of text and illustration in which the meaning from the text and the illustrations are interconnected so that the

whole is greater than the sum of its parts. This complex relationship between text and illustration is known as transmediation, and it demands constant construction and reconstruction of meaning from text to image and back (Sipe 1998). Research on children's use of illustrations to construct meaning in picture books during teacher readalouds has demonstrated that even young children are quite capable of transmediating text and image, especially when supported by the teacher (Sipe & Bauer 2001; Sipe 2007).

High-quality narrative literature includes rich and mature language—words and phrases that develop complex meaning and imagery for the reader.

The book *April and Esme, Tooth Fairies*, by Bob Graham (2010), is a sophisticated example of how an author artfully combines words and illustrations to create a rich, sophisticated narrative. This fantasy book depicts the first time two young tooth fairies exchange a lost tooth for a coin. Graham's story begins before the title page, as 7-year-old tooth fairy April is shown on her cell phone. The text, which provides her side of the conversation, indicates

a request to pay a tooth fairy visit to the caller's grandson, Daniel. April, thrilled beyond belief to be asked, convinces her (ponytailed) father and her (tattooed) mother that she and her younger sister Esme are up to the task. After a number of tense moments on the mission to collect Daniel's tooth and deliver the coin, the sisters prevail and return home, travelling across a dangerous highway, to excited and proud parents.

Throughout the book Graham creates a subtle interplay between text and illustration. Good examples of this are the three double-page spreads in the book depicting the formidable highway, with its constant string of huge, fast-moving 18-wheelers, contrasted with the tiny tooth fairy cottage and the almost minuscule tooth fairies. In one illustration the parents are shown in the lower left corner of the page while April and Esme hover in the upper right corner, framed by the white moon, "lift(ing) off into the night." Large trucks loom between these two images. The visual contrast effectively conveys the scale and danger of April and Esme's mission.

Rich language

High-quality narrative literature includes rich and mature language—words and phrases that develop complex meaning and imagery for the reader. Such text introduces

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young readers to words that may be new or somewhat unknown as well as to familiar words used in new ways (e.g., figurative language). Rich language is not flowery or longwinded; rather, it is carefully crafted by the author, who chooses each word and structures each sentence to create an original, artistic, and tightly constructed text.

Jamela's Dress, by Niki Daly (1999), is the story of a young girl in South Africa who unintentionally destroys fabric that her mother was going to use to make a new dress, when she gets wrapped up (literally) in her own desire to dress up. Daly carefully constructs his language to create imagery for the reader through word meanings and sound quality. For example, in a close reading of the sentence, "Dreamily, Jamela swayed between the folds of material as they flapped and wrapped around her into a dress," readers feel the breeze blowing through the material, long and slow at first, "swayed between the folds of material," followed by two short, quick snaps of wind that "flapped and wrapped" the material around Jamela, seemingly through no fault of her own. In other places, Daly fluidly infuses imagery through simile-"Down the road went Jamela, proud as a peacock." At other times, it is the simplicity of language that contributes to the meaning, such as the dawning dread readers experience when Jamela's mother calls to check on her but "there was no answer." Words and language are Daly's artistic tools to create rich images for his readers.

Engaging, complex plot

Plot is the series of events in a story and the relationships among the events, particularly how they relate to the narrative's problem and resolution. An engaging, complex plot interests readers and drives their desire to know what happens next, especially in relation to a story's resolution. Although older, more sophisticated readers can engage with problems far removed from their life experiences, younger children typically engage best with plots that relate to their more limited experiences and perspectives (Schickedanz & Collins 2012).

In Maurice Sendak's classic Where the Wild Things Are (1963), Max misbehaves and is sent to bed without his supper. His room transforms into a forest, and soon he sails into the land of the Wild Things, who name him King and honor him with a Wild Rumpus.

But Max becomes homesick and returns to his house to find his supper waiting for him, still hot.

This plot essentially revolves around disobedience, frustration with parents, thoughts and dreams, and perhaps even real instances of running away—all issues that resonate in young children's lives. Sendak's text and illustrations work together in a seamless exploration of plot paralleled with character—Max's journey is both a dream of a physical journey (the plot) and an instance of an emotional journey (character). Sendak's plot prompts children to consider issues central to childhood.

Conclusion

In this article, we have provided examples of features of high-quality narrative literature that can support complex processing of texts in read-aloud discussions. The texts are not meant to be used as a short reading list for teachers, but rather as exemplars of the wide body of high quality children's literature available. Children's literature that is carefully crafted with the characteristics we discussed can support read-aloud experiences through which teachers apprentice children into complex processing of texts. Frequent opportunities to collaboratively process complex texts in the early grades help children learn how to approach such texts both as emergent readers and, later, as independent ones, thus contributing to their lifelong development as skilled readers.

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September 2015

Young Children



Practice: High-Quality Texts

Synopsis of The Stories Julian Tells:

"This book of five stories began the ten-book series about Julian Bates, his little brother Huey, and his best friend Gloria.

The first story tells of a very special pudding that Julian's and Huey's father made for their mother. The father promises, "It will taste like a whole raft of lemons, it will taste like a night on the sea." But when it's ready, the boys mustn't eat it, he warns—they must wait till their mother comes home. Then dad goes to take a nap, and the boys guard the pudding from harm.

But the pudding looks so good that they just can't wait—and a little taste turns to a little bigger taste and another, until the pudding is decimated, and the scared boys run to hide under the bed. How their father teaches the boys a lesson—the lesson that mistakes can be repaired—has made this a favorite of children the world over.

Other stories in the book are about catalog cats—cats that, Julian claims, jump out of seed catalogs; a fig tree Julian steals leaves from in the hope of growing strong; a baby tooth that won't fall out; and Julian's happiness in making a new friend—only a little embarrassed that she's a girl.

I always thought of Julian as Everychild, having experiences that belong to children the world over. This book has a richness of language that children love, and its black-and-white drawings are some of the most beautiful I've seen in a children's book."

- Retrieved from http://www.anncameronbooks.com/prize-winners/the-stories-julian-tells.html

Discussion

•	How does the text	'ne Stories J	ulian i	<i>l ells</i> reflect	t the tra	its of hi	gh-qualit	y literature?
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- o Thematically Rich Issues:
- Round Characters:
- o Engaging Illustrations:
- Rich Language:
- Complex Plot:



Additional Criteria for High-Quality Literature

Brainstorm additional titles that math each criterion.

Theme	High-quality texts center on themes that children enjoy or that are important for students to think about or learn. For example: • Darcy and Gran Don't Like Babies by Jane Cutler – helps students adjust to life with new siblings • Officer Buckle and Gloria by Peggy Rathmann – teaches the importance of friendship • Hooway for Wodney Wat by Helen Lester – reminds students that our unique differences are special and powerful •
Characters	 High-quality texts include protagonists who are inspiring, model positive traits, are dynamic and interesting, and remind students of themselves. For example: Wilma Unlimited by Kathleen Krull – the inspiring story of Wilma Rudolph, who overcame crippling polio to win three gold medals at the Olympics Akiko on the Planet Smoo by Mark Criley – a science fiction thriller for young readers, where Akiko transforms dynamically from an ordinary girl into an intergalactic hero Amazing Grace by Mary Hoffman – young girls and African American students can be inspired by Grace's perseverance and her desire to break stereotypes
Plot	High-quality texts contain plots that are engaging, surprising, and new. They make students want to keep reading, or spark conversations about the book outside of the classroom. • Doctor De Soto by William Steig – readers are on edge wondering if mousedentist Doctor De Soto should trust his fox patient • The Mysteries of Harris Burdick by Chris Van Allsburg – fourteen black-and-white pictures accompanied by a title and caption invite children to make up their own stories •



Setting	High-quality texts contain settings that are interesting and that teach students about different places and time periods. High-quality fictional settings capture students' imagination and encourage creative thinking. • The Legend of the Bluebonnet by Tomie DePaola – a folktale about the Comanche tribe and the history of the bluebonnet flower • Alice in Wonderland by Lewis Carroll – a fantastical world of interesting creatures •
Language	High-quality texts contain rich language that promote the acquisition of Tier II vocabulary, as well as knowledge of figurative and idiomatic language. High-quality texts utilize various language structures to convey meaning and information, including descriptions, dialog, and characters' internal monologs. High-quality texts also use rhythm and rhyme and build students' phonological awareness. • Skippyjon Jones by Judy Schachner – includes many Tier II words, such as scolded, bounce, exclaimed, and junk, as well as a playful rhyme scheme, monolog, and dialog. • The Velveteen Rabbit by Margery Williams – introduces children to language from a different time period; includes Tier II vocabulary such as splendid, rustling, and snubbed; and includes interesting sentences and phrasing, such as "On Christmas morning, when he sat wedged in the top of the Boy's stocking, with a sprig of holly between his paws, the effect was charming."
Illustrations	High-quality texts include illustrations that are accurate to the plot, characters, and setting and that are also interesting and beautiful to look at. They utilize various media – drawing, collage, photography – and teach students about artistic and visual elements such as line, color, shape, and texture. (The Caldecott Medal is awarded annually to the artist who created the most distinguished picture book for children, and is a helpful reference for finding high-quality illustrated literature.) • The Polar Express by Chris Van Allsburg • Mirette on the High Wire by Emily Arnold McCully •

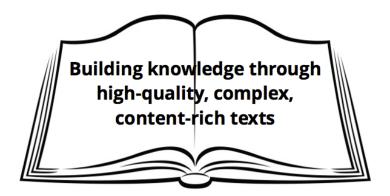


Remember...

Engaging students with high-quality texts makes reading enjoyable and helps to foster a love of reading.



Content-Rich Texts



Providing balanced book collections at all grade levels is vital to engagement during both reading instruction and self-selection. This work suggests that a balanced collection includes lots of informational titles and a variety of print materials. Pappas (1993) found that children as young as kindergarten showed a preference for informational text and Mohr (2006) noted that nonfiction books were the overwhelming choice of first grade students. In addition, Marinak and Gambrell (2007) found that third grade boys and girls valued reading newspapers and magazines as well as books.

- Reading Motivation: What the Research Says, retrieved from www.readingrockets.org

Considerations for Content-Rich Texts

- Does the text contain new information that students likely don't already know?
- Does the text **build background knowledge** that will help students comprehend later texts and experiences?
- Does the text contain information that is useful in the real world?
- Does the text contain information that is **relevant** to students' needs or interests? Does it help them **answer questions** or **solve problems**?
- Does the text contain information that helps students **connect** their own experiences and situations to others and to the broader world?
- Is the content of the text **authentic** and does it lend itself to **further research**, **exploration**, **and inquiry**?

⁻ List borrowed and modified from two sources: *The importance of content rich texts to learners and students*, retrieved from Oxford University Press English Language Teaching Global Blog; and *Informational Text and Young Children: When, Why, What, Where, and How* by Dr. Nell K. Duke



Practice: Content-Rich Texts

Form a group of three, with each group member choosing one of the three informational articles:

- Public Spaces
- New Animal Species
- Save the World: A little change can make a big difference

Read your article and reflect on the characteristics of content-rich text. Discuss the content of the article and share your reflections with your group.

Note: All three articles are in the grades 3-4 lexile band and could be used as read aloud material in a lower elementary classroom.

- Does the text contain **new** information that students likely don't already know?
- Does the text build background knowledge that will help students comprehend later texts and experiences?
- Does the text contain information that is **useful** in the real world?
- Does the text contain information that is **relevant** to students' needs or interests? Does it help them **answer questions** or **solve problems**?
- Does the text contain information that helps students **connect** their own experiences and situations to others and to the broader world?
- Is the content of the text authentic and does it lend itself to further research, exploration, and inquiry?
- Could you use this article in your classroom? If so, how?



Remember...

Engaging students with content-rich texts builds knowledge and invites students to pursue interests and questions.

Public Spaces



people playing basketball, You and your friends on the sidewalk, and you jogging. You walk home visit the library on the race across the park to the swings. You pass skateboarding, and

that are open to everyone: What do these places that's what public means. they're all public spaces. Public spaces are areas addition to being fun, have in common? In

If you go to a public school, a skateboarding park, or a hiking trail, you visit public spaces.

While public spaces are open to everyone, it takes a attractions, such as new jogging trails and playgrounds. lot of time and money to keep them clean and growing. Governments also redesign public spaces to create new Towns, counties, states, and the federal government work together to clean and rebuild public spaces. These tasks provide jobs for thousands of people.

Money collected through taxes allows governments to maintain public spaces. All workers pay taxes to

everyone.

federal, state, and local governments. You pay taxes, too, when you buy some things.

departments and national parks. It is also used to rebuild schools, and libraries. It is used to fund police and fire beaches, hiking trails, and other public spaces that are damaged by hurricanes, tornadoes, and other storms. Your taxes help keep public spaces clean and safe. Tax money is used to build and repair roads,

Admission fees help pay the expenses of redesigning and organizations that fund public spaces. Their donations maintaining the land and buildings in public spaces. Many people also donate their money and time to public spaces, some spaces charge admission fees. Although you don't have to pay to visit most help to keep these areas open to everyone.

Millions of Americans visit public spaces every country beautiful axes keep their to see that their different places to meet friends to go to many They also like day. They like or to explore. and open to





New Animal Species



endangered. Scientists are trying to save endangered animals, but surprisingly, so small you can only see they are also finding new them with a microscope, like elephants. Some are with millions of animal like organisms that live species. Some are huge, We share the earth although the earth has in the ocean. However, thousands of animal species, many are

many new kinds of animals were found there is that this animals were found in 2012. Scientists say the reason so In a South American rainforest, 60 new species of rainforest was almost untouched by humans.

species

Six new species of frogs were discovered at this time. This is particularly important because frogs around the frog the cocoa frog because of the color of its skin. The world are becoming extinct. Scientists named one new cocoa frog lives in the tall trees in this rainforest.

New kinds of animals are also being found in the oceans. A new shark was discovered in the Atlantic



California. The creature looks like a see-through shrimp, underwater caves in the Pacific Ocean, off the coast near a hammerhead shark, but it has fewer bones. A new kind of small ocean creature was also discovered in shark, called the Carolina hammerhead, looks like Ocean, off the coast of South Carolina. The new and it is only 3.3 millimeters long.

environments. The new scorpion, though, lives in humid have found a new species of wood scorpion. Scorpions In Turkey, a country in the Middle East, scientists environments and hides under rocks and in garden walls. It is small and mostly harmless to humans. are poisonous animals that usually live in dry

However, scientists continue to try to save endangered of becoming extinct, finding new ones is exciting. When so many animal species are in danger understand yet. may contribute animals—both animals. Many to the earth in ways science doesn't even known and unknown-



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Save the World

A little change can make a big difference.

That chocolate pudding you had for dessert was delicious! You lick the lid, and you're ready to throw out the container—along with the plastic spoon. Stop right there! You can recycle that spoon!

Recycling is the practice of using items or materials again. That cuts down on the amount of waste on the planet. Americans recycle much of their garbage. According to the Environmental Protection Agency, the United States recycles more than 30 percent of its waste.

In 1999, recycling kept more than 64 tons of material from ending up in landfills. But there is still more that can be done.

There are several ways to recycle around the home. If your community has a curbside pickup program, you can leave recyclable materials outside. The materials are then collected and brought to recycling centers. Another option is to take recyclable items to a refund center. For example, you can take many types of cans to can-return machines at supermarkets. Drop in the cans and you receive a small amount of money for each one.

It is easy to separate recyclable items from other trash. Paper, plastic bottles, and aluminum cans can usually be recycled. To make it easy, keep separate recycling bins in various places in your home. If you are writing in your room and have scrap paper, you can toss it into a recycling bin instead of throwing it out.

Five Easy Ways to Go Green

- Plant a tree. You can gather seeds, or you can buy a tree to plant. Trees help give us oxygen, which we need in order to live. Visit <u>arborday.org</u> for more information.
- Reuse plasticware. If you use plastic forks, knives, or spoons during meals, wash them and then use them again the next day. You will have less garbage, and you won't need to spend as much money on utensils.
- Turn off the lights when you leave a room. If no one is in a room, why keep it lit? Turn off lights, televisions, and other power-using devices when you don't need them. You will save energy.
- **Donate old clothes.** When clothing doesn't fit anymore, don't just throw it out. Donate the clothing to someone who needs it. Visit <u>salvationarmyusa.org</u>. You will not only cut down on waste but also help someone who might be unable to afford clothes.
- **Return cell phone batteries.** Cell phone batteries contain chemicals that can pollute air and water. Find out whether the phone store has a recycling program; if not, ask the employees whether they know of a program that collects the batteries. Visit <u>recyclewirelessphones.com</u> for more information.

6 Reasons to Use Informational Text in Primary Grades

It boosts vocabulary, addresses questions and interests, and much more

Informational text is a type of nonfiction that conveys information about the natural or social world. Why should you expose students to this genre early on? According to numerous studies, the experience offers great benefits for young readers.

1) Provides the key to success in later schooling

As they advance in grade, readers more frequently face content-area textbooks as well as informational passages on tests. Including more informational text in early schooling puts them in a better position to handle later reading and writing demands. Ideally, all students would read to learn *and* learn to read from the earliest days of school and throughout their school careers.

2) Prepares students to handle real-life reading

Nonfiction text is ubiquitous. From home to work, studies such as those conducted by Venezky (1982) and Smith (2000) show that adults read a great deal of nonfiction, including informational text. In addition, there is growing reliance upon Web-based material. To prepare students for this world, you need to be serious about teaching them to read and write informational text.

3) Appeals to readers' preferences

Are your reluctant readers truly turned off to books, or is the literature they usually encounter just not appealing? As Ron Jobe and Mary Dayton-Sakari describe in *Info-kids: How to Use Nonfiction to Turn Reluctant Readers into Enthusiastic Learners*, some students simply prefer information text. Using these resources in your classroom may improve attitudes toward reading and even serve as a catalyst for overall literacy development according to Caswell and Duke (1998).

4) Addresses students' questions and interests

Studies by U. Schiefele, A. Krapp, and A. Winteler (1992) illustrate that regardless of readers' text preferences, when the text *topic* interests them, their reading is likely to improve. Not surprisingly then, research by Guthrie, Van Meter, McCann, Wigfield, Bennett, Poundstone, et al. (1996) shows that approaches emphasizing reading for the purpose of addressing students' real questions tend to lead to higher achievement and motivation.

5) Builds knowledge of the natural and social world

Reading and listening to informational text can develop students' knowledge of the world, as shown in studies by Anderson and Guthrie (1999) as well as Duke and Kays (1998). According to other researchers (e.g., Wilson and Anderson, 1996), the acquisition of this background knowledge can help readers comprehend subsequent texts. Overall, the more background knowledge readers have, the stronger their comprehension skills are likely to be.

6) Boosts vocabulary and other kinds of literacy knowledge

According to researchers, parents and teachers focus more on vocabulary and literacy concepts when reading informational text aloud versus when they read narrative text (Mason, Peterman, Powell, and Kerr, 1989; Pellegrini, Perlmutter, Galda, and Brody, 1990). This extra attention from parents and teachers may make informational text particularly well suited for building students'word knowledge according to Dreher (2000) and Duke, Bennett-Armistead, and Roberts (2002; 2003). Learning to read diagrams, tables, and other graphical devices that are often part of informational text may develop visual literacy.

Adapted from <u>Reading & Writing Informational Text in the Primary Grades</u> by Nell K. Duke, Ed.D. and V. Susan Bennett-Armistead (Scholastic, 2003).

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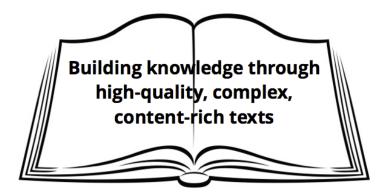
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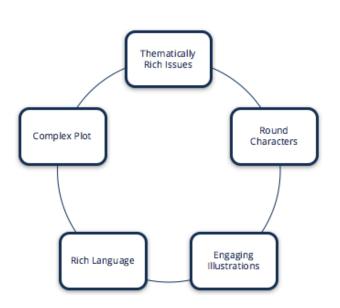


High-Quality and Content-Rich Texts



Discuss

• Which characteristics are the <u>same</u> for both literary and informational text?



- Does the text contain new information that students likely don't already know?
- Does the text build background knowledge that will help students comprehend later texts and experiences?
- Does the text contain information that is useful in the real world?
- Does the text contain information that is relevant to students' needs or interests? Does it help them answer questions or solve problems?
- Does the text contain information that helps students connect their own experiences and situations to others and to the broader world?
- Is the content of the text authentic and does it lend itself to further research, exploration, and inquiry?



Reflection

Revisit the list of read aloud texts you generated at the beginning of the module. Then, answer the questions below.

• Considering the information we just studied on text complexity and quality, would you still choose those same texts in the future? Why or why not?

• How will this information on text complexity and quality impact the way you select texts for future read alouds?



Remember...

Early grades teachers should purposefully select read aloud texts that are complex, high-quality, and content-rich. These kinds of texts support complex interactions with text, develop a love for and interest in reading, and build students' knowledge and vocabulary.



Module 3: Planning Repeated Interactive Read Aloud Lessons

Objectives

- Understand the term "repeated interactive read aloud" and recognize why repeated interactive read alouds are a critical instructional strategy for early literacy development.
- Learn how to build rigor across multiple reads by scaffolding questions and tasks.
- Learn how to create culminating tasks that require speaking, drawing, and writing.
- Create a repeated interactive read aloud lesson plan with daily and culminating tasks.
- Make connections to key learning from Module 2.

Link to Tennessee Academic Standards

Repeated interactive read alouds provide rich context for teaching a wide range of standards. This module most closely aligns with the following Reading Standards:

Key Ideas and Details - Standard #1 (R.KID.1)

Cornerstone: Read closely to determine what a text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

Key Ideas and Details – Standard #2 (R.KID.2)

Cornerstone: Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

Key Ideas and Details – Standard #3 (R.KID.3)

Cornerstone: Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

Craft and Structure - Standard #4 (R.CS.4)

Cornerstone: Interpret words and phrases as they are used in a text, including technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

Craft and Structure - Standard #5 (R.CS.5)

Cornerstone: Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of a text (e.g. a section, chapter, scene, or stanza) relate to each other and the whole.

Craft and Structure - Standard #6 (R.CS.6)

Cornerstone: Assess how point or view or purpose shapes the content and style of a text.



Integration of Knowledge and Ideas - Standard #7 (R.IKI.7)

Cornerstone: Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words.

Integration of Knowledge and Ideas - Standard #8 (R.IKI.8)

Cornerstone: Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.

Integration of Knowledge and Ideas – Standard #9 (R.IKI.9)

Cornerstone: Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches an author takes.

TEAM Alignment

- Standards and Objectives
- Presenting Instructional Content
- Questioning
- Teacher Content Knowledge
- Thinking
- Problem Solving
- Instructional Plans
- Student Work
- Assessment



Guiding Principle #2

The primary focus of reading comprehension instruction is for students to gain a deep understanding of texts, their content and structure, and their vocabulary. **Repeated interactive read alouds** support this kind of deep thinking through scaffolded questioning and rigorous tasks.



What is a Repeated Interactive Read Aloud?

The term interactive read aloud is used in a broad sense to "describe the context in which a teacher genuinely shares, not abandons, authority with the children" (Smolkin and Donovan 2002, p. 28). Before, during, and after reading, adults may use opportunities to incorporate dialogic strategies. These are strategies that actively engage children in reciprocal, conversational exchanges with participants sharing ideas with each other and listening to alternative perspectives. Teachers intentionally build on their own and the children's ideas to keep the focus on the text and to expand on the content in ways that support and enhance language and thinking skills.

Read alouds, especially when dialogic strategies are incorporated, are positively linked to children's overall academic achievement, reading skills and interest in reading and writing. Not only is it an enjoyable and engaging experience, but it also enhances oral language through exposure to new and interesting words and grammatical structures that are quite different from everyday conversation. It provides opportunities for participation in sustained conversations, expansion of language use for a wider range of functions, and growth of conceptual knowledge. The basic skills of beginning reading such as print awareness, phonological awareness, and alphabet knowledge are also supported within a meaningful context.

- Interactive Read Alouds—An Avenue for Enhancing Children's Language for Thinking and Understanding: A Review of Recent Research, Lennox, 2013.

Repeated interactive read alouds, a systematic method of reading aloud, allow teachers to scaffold children's understanding of the book being read, model strategies for making inferences and explanations, and teach vocabulary and concepts. A storybook is read multiple times in slightly different ways in order to increase the amount and quality of children's analytical talk as they answer carefully crafted questions. These techniques have shown to be effective in increasing children's engagement, understanding, and appreciation of literature.

- McGee and Schickedanz, 2007

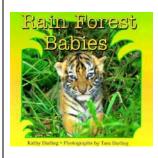
A key feature of interactive reading is the intentionality of the adult reader, who carefully structures the interactive reading experience to purposefully "challenge, extend, and scaffold children's skills" to propel children forward on their path of learning."

- Scaffolding with Storybooks: A Guide for Enhancing Young Children's Language and Literacy Achievement, Pianta & La Paro, 2003, Justice and Pence, 2005

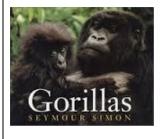


Interactive Read Aloud - Classroom Videos

Watch two classroom videos of interactive read alouds, both featuring non-fiction texts. Reflect on the questions for each video.



- How did this teacher build students' background knowledge to support their engagement with the text?
- How did this teacher model comprehension strategies?
- In what ways are the students engaging with the text and with their peers?
- Is this read aloud a complex, content-rich text? Why or why not?



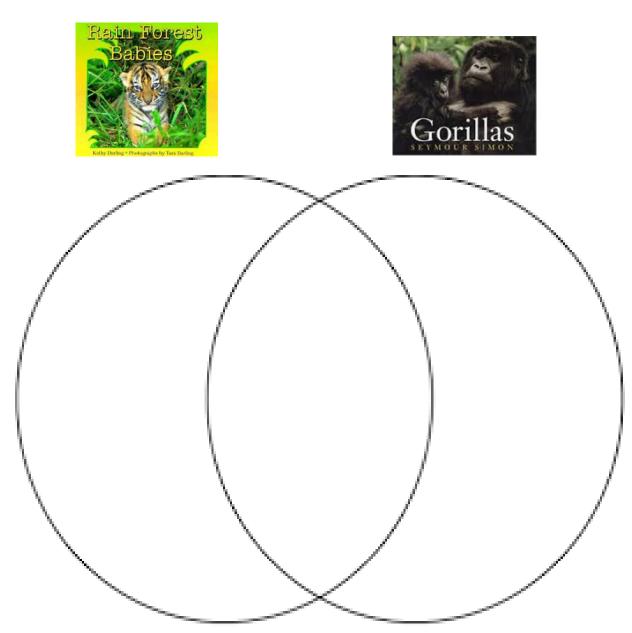
- What did the teacher do while reading so that she could develop student thinking?
- Was the teacher intentional in the selection of a complex text and in her use of questioning? How can you tell?
- How does the teacher require analysis of the text's structure and content?
- In what ways are the students engaging with the text and with their peers?

 $[\]mbox{\ensuremath{^{\star}}}$ The lesson plan for this read aloud is included in the appendix.



Synthesis: What is a Repeated Interactive Read Aloud?

Based on the classroom videos you watched, compare and contrast the two approaches to interactive read alouds using the Venn Diagram below. Consider how the teachers planned, what the teachers said and did during the lesson, and what the students said and did during the lesson.

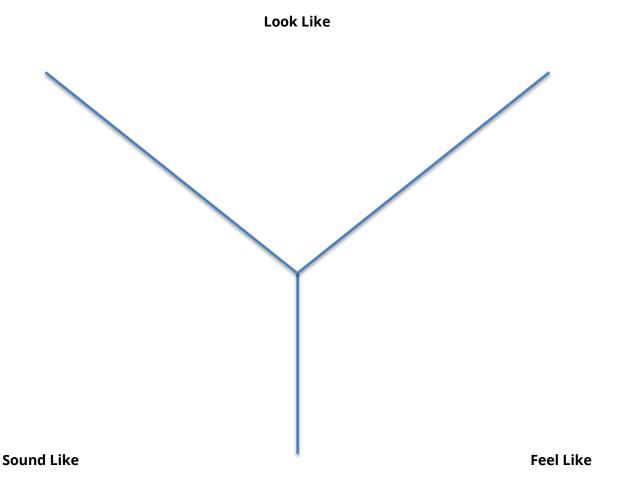




Synthesis: What is a Repeated Interactive Read Aloud?

Based on the research excerpts printed on the previous page and the video clips you watched, draw or write your own definition of a repeated interactive read aloud using the graphic organizer below.

Repeated Interactive Read Alouds



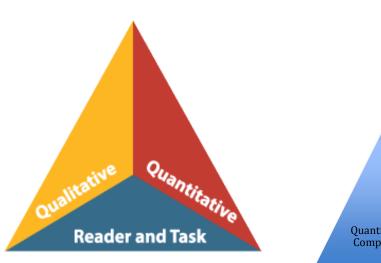
Additional Notes:

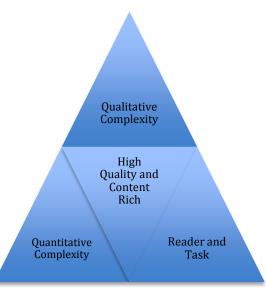




Remember...

Interactive Read Alouds Are	Interactive Read Alouds Are <u>Not</u>
Carefully planned, systematic text selection	Grabbing any book off the shelf
Engaging, dialogic, interactive	"Rocking chair reading"
Purposeful repeated readings	One and done
Reading for different purposes each time	Broken record reading
Includes pre-planned questions and tasks	Thinking up some questions at the end





Why read a text more than once?

- Because high-quality complex texts are rich with content and meaning, it is nearly
 impossible to explore and comprehend every idea in one sitting. The purpose of
 repeated readings is to provide students with multiple opportunities to explore different
 features and meanings of the text over time, in a supported, scaffolded, and challenging
 setting.
- Through repeated reading students learn and practice important comprehension strategies that they can use later when reading independently.
- Repeated readings promote vocabulary acquisition: "Repeated readings may have a
 positive influence on children's receptive vocabulary because several exposures to a
 book and its vocabulary provide children with additional opportunities to encode,
 associate, and store new information." (Biemiller and Boote, 2006)



Promoting Knowledge of Vocabulary through Interactive Read Alouds

Reading aloud to children provides a powerful context for word learning (Biemiller & Boote, 2006; Bravo, Hiebert, & Pearson, 2007). Books chosen for read alouds are typically engaging, thus increasing both children's motivation and attention (Fisher, Flood, Lapp, & Frey, 2004) and the likelihood that novel words will be learned (Bloom, 2000). As teachers read, they draw students' attention to Tier 2 words - the "high frequency words of mature language users" (Beck, McKeown, & Kucan, 2002, p. 8). These words, which "can have a powerful effect on verbal functioning" (Beck et al., 2002, p. 8), are less common in everyday conversation, but appear with high frequency in written language, making them ideal for instruction during read alouds.

- Vocabulary Development During Read Alouds: Primary Practices. Kindle, 2009

Tier 3 Words: Low-frequency words that are limited to a specific content domain. These words are best learned within the context of the subject matter.

Examples: continent, molecule, agriculture

Tier 2 Words: High-frequency words that are used across contexts. These words are used by mature language users and are more commonly found in text than in everyday speech. Tier 2 words are important for students to know to enhance comprehension of selected texts. **Tier 2 words are the best words for targeted explicit vocabulary instruction.**

Examples: hilarious, endure, arrange

Tier 1 Words: Words used in everyday speech. These words are typically learned through conversation and rarely require direct instruction.

Examples: happy, beautiful, come

- Adapted from *Bringing Words to Life* by Beck, McKeown, & Kucan, 2002.

Examples of Tier 2 Words from Trade Books

Text	Vocabulary
Bear Snores On by Karma Wilson	lair, divvy, fret
Where the Wild Things Are by Maurice Sendak	mischief, gnashed, rumpus
The Kissing Hand by Audrey Penn	nuzzled, palm, scamper



Learning Vocabulary in Context

Kindle (2012) identifies three different levels of [vocabulary] instruction...In implicit instruction, children hear more complex language as books are read and teachers weave this language into discussion; there is no attempt to teach word meanings. In embedded instruction attention is provided to target words. Child-friendly definitions are inserted within the supportive context of the read aloud, but with minimal disruption to reading. Explicit focused instruction usually occurs before or after reading, when teachers identify and work with target words that are critical for comprehension. This allows for multiple opportunities to interact with target words outside the context of the book.

- Interactive Read Alouds—An Avenue for Enhancing Children's Language for Thinking and Understanding: A Review of Recent Research, Kindle, 2012 in Lennox, 2013.

Three Levels of Vocabulary Instruction

- Implicit Vocabulary Instruction There is not an attempt to teach word meanings. Instead, teachers weave this language into discussion or through drawing attention to context clues, illustrations, or the use of more common synonyms. The flow of the story is not interrupted for these words.
- Embedded Vocabulary Instruction These words are also not through direct instruction. Instead, teachers provide a quick, child-friendly definition. The flow of the story is not interrupted. Words targeted for embedded instruction would be those that help with comprehension but may not be essential to the story.
- Explicit Instruction This instruction occurs before or after reading. Teachers identify and work with target words that are critical for comprehension or are powerful academic vocabulary.



Remember...

A common misconception is that vocabulary should be taught from a list. However, research shows that this method of vocabulary instruction is not as effective as when students learn vocabulary and word meanings in context.

The Tennessee Academic Standards do not include a vocabulary list. Additionally, TNReady vocabulary items will require students to use context to determine the meaning of words.



Teaching Vocabulary through Interactive Read Alouds

Step 1: Read the text closely and list all of the words that seem likely to be unfamiliar to students. Focus on the Tier 2 words.

Step 2: Note which words are most significant to comprehending the plot or meaning of the text.

Step 3: Note which words have meanings that are more easily conveyed by the story's context, such as through illustrations or dialogue.

Step 4: Note which words have meanings that students can identify with, that are likely to appear in other texts, or that students are likely to hear in other settings, such as during a conversation with a parent or while watching a movie.

Step 5: Choose 2-4 vocabulary words from your list that are significant to comprehending the plot or meaning of the text, with meanings that aren't easily conveyed through context, and that students can identify with and will likely encounter in other settings. These are the words you should teach through **explicit instruction**.

Step 6: Create "kid-friendly" definitions for the words you'll teach explicitly, determine gestures that emphasize the words' meaning, and find visuals that supports students' understanding of the words' meaning.

Step 7: Revisit the rest of the words you identified. Determine which words' meanings can be conveyed quickly or through context and would be best taught through **implicit instruction**. Decide how you will convey the meanings of these words to your students, either by pointing to an illustration or stating a common synonym. Also, determine which words need child-friendly definitions and would be best taught through **embedded instruction**.



Example: Selecting Vocabulary Words to Teach During Read Alouds

Click Clack Moo Cows That Type by Doreen Cronin					
Tier 2 Word	Is this word significant to comprehending the plot or meaning of the text?	Is the meaning of this word conveyed through context?	Can students identify with the meaning of this word?	Are students likely to encounter this word in other settings?	What is the best instructional method for teaching this word?
Strike	Yes. The cows' and hens' strike is a major plot element, and the source of much of the humor of this story.	Not really. Some students might be able to infer the meaning based on the signs the animals type.	Yes. Students have likely refused to do a task before (e.g. homework, clean their room).	Yes. Strike is a word they may encounter during Social Studies lessons.	Explicit
Furious	Yes. It's important to understand that Farmer Brown is upset about the strike.	Maybe. There is a small illustration that shows Farmer Brown with his hands in the air.	Yes. Students have definitely been mad or upset about something before!	Yes. Furious is a common Tier 2 word that students are likely to hear in a range of settings.	Explicit
Typewriter	Sort of. The animals share messages with Farmer Brown using the typewriter. The title of the book references the sound that the keys make (click clack). But the typewriter itself is not significant.	Mostly. The typewriter appears in many illustrations throughout the book, and is easily visible.	Probably not. Students are familiar with computers, but probably haven't seen a typewriter before.	MaybeGiven that typewriters are outdated technology, they're unlikely to see or interact with them. It's possible they would appear in a history text, though.	Implicit – point to the illustration and quickly define a typewriters as "an older version of a computer"



Electric blanket	Not really – it's a minor detail. The animals want electric blankets and go on strike when they don't get them.	Mostly. Electric blankets appear in an illustration. It can also be easily inferred that an electric blanket provides warmth, given the context of the cows' request.	Perhaps. Electric blankets are fairly outdated. But students have all likely been cold before and wanted a regular blanket.	Less likely. Electric blankets are not common and are less likely to appear in other settings.	Implicit – point to the illustration and quickly state that "an electric blanket is a kind of blanket that is heated by electricity; when you turn it on it gets warm"
Impatient	A little. The animals get impatient with Farmer Brown when he doesn't give them electric blankets.	No. There is no clear illustration depicting this word or additional supporting context.	Yes. Students have all wanted something and not gotten it as quickly as they wanted!	Yes. Impatient is a common Tier 2 word that students are likely to hear in a range of settings.	Embedded – define as "feeling angry or annoyed when you have to wait for something"
Ultimatum	Sort of. Farmer Brown gives the animals an ultimatum. But, other words could be used instead and retain the meaning of the event (e.g. demand).	No. There is no clear illustration depicting this word or additional supporting context.	Probably not. An ultimatum is a tricky concept, especially for young children.	Rarely. Students are less likely to encounter this word in other settings.	Embedded – rephrase the sentence "Ultimatum means that Farmer Brown is demanding that the cows and hens end their strike. He says there's no way he will give them electric blankets."



Practice: Selecting Vocabulary Words to Teach During Read Alouds

Read the following excerpt from *Skippyjon Jones*. Follow the steps for selecting vocabulary words to teach through an interactive read aloud.



But poor Skippito had no time for a plan, because in the blink of an eye a gigantic shadow darkened the landscape. The Chimichangos scattered in all directions.

"Vamos Skippito – or it is you the Bandito will eato!" they cried.

Skippito stood his ground, BUT his legs shimmled and shook like the Jell-O, and his teeth chattered like the castanets.

Then in a muy, muy soft voice, he said, "My name is Skippito Friskito, I...fear...not a...single bandito."

<i>Skippyjon Jones</i> by Judy Schachner					
Tier 2 Word	Is this word significant to comprehending the plot or meaning of the text?	Is the meaning of this word conveyed through context?	Can students identify with the meaning of this word?	Are students likely to encounter this word in other settings?	What is the best instructional method for teaching this word?

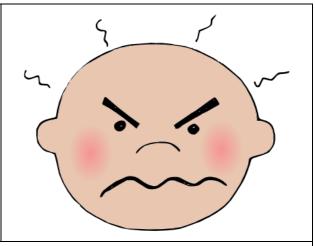


Vocabulary Routine for Explicit Instruction

- Say the word; teach pronunciation.
- Class repeats the word.
- Display the word with a visual, read the word, and say the definition using a complete sentence.
- Have the class say the word and repeat the definition.
- Use the word in a sentence: the context of the sentence should be something students know and can connect with.
- Add a gesture to the definition, and repeat the definition with the gesture.
- Students repeat the definition with the gesture.
- Have student partners take turns teaching the word to each other and using the word in a sentence they create.
- Explain how the word will be used in the text, either by reading the sentence in which it appears or explaining the context in which it appears.

- Adapted from 50 Nifty Speaking and Listening Activities by Judi Dodson





Furious means being <u>really mad or angry</u>.

I was **furious** when I dropped my lunch tray on the floor.

Farmer Brown was furious.



Practice: Vocabulary Routine for Engagement

With a partner, practice using the Vocabulary Routine for Engagement for one of your selected words from *Skippyjon Jones*.

Word:	Visual:
Student-friendly definition:	
Sentence (using familiar context):	
How the word is used in the text:	
Gesture:	



Remember...

The more thoroughly students learn high-utility words, the better they will be able to comprehend text that contains those words or similar ones.

- The National Reading Panel



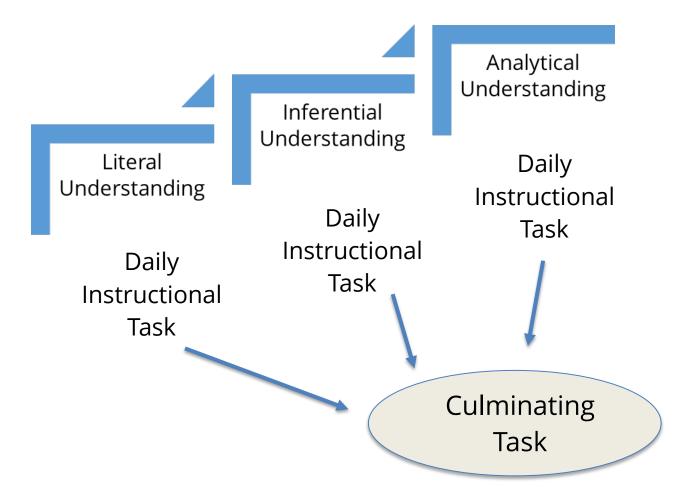
Guide to Planning Repeated Interactive Read Alouds that Support Close Analytic Reading

- 1. Select a high-quality and content-rich text. Analyze it for its qualitative and quantitative complexity.
- 2. Analyze the content of the text; identify the most important information, ideas, and meanings for students to comprehend.
- 3. Ask yourself: if students deeply understand this text and its essential information/ideas/meanings, what would they be able to say or do? How would they demonstrate this understanding? Draft potential culminating tasks aligned to the key information, ideas, and meanings.
- 4. Create a series of text-dependent questions that scaffold students to a deep understanding of the text and its essential information/ideas/meanings. Be sure to sequence questions in a way that supports literal, inferential, and analytical understanding.
- 5. Locate important vocabulary words and language in the text and integrate questions and discussion that highlight their meaning and significance. Identify vocabulary words that might be unknown to students, and determine how you will teach them (implicit, embedded, or explicit instruction).
- 6. Take stock of what standards are being addressed in the series of questions above. Then decide if any other standards are well-suited for this text. If so, form questions that align to those standards. *Note: Teachers can begin with the standard(s) in mind before selecting text for a read aloud, especially if there is a specific instructional standard that needs to be taught or that students need practice with.*
- 7. Find the sections of the text that will present the greatest difficulty and craft questions that support students in comprehending these sections. These could be sections with difficult syntax, particularly dense information, tricky transitions, or places that offer a variety of possible inferences.
- 8. Plan places when teacher think alouds may be needed to clarify the text or assist comprehension. Plan additional supports, such as anchor charts.
- 9. Select and refine one culminating task, based on your ideas from step #2. Double check that the text-dependent questions you planned support and scaffold students toward that culminating task. Refine your questions as needed.
- 10. Reflect on the rigor and complexity of the text and the questions you drafted. Determine how many days of study students will need to deeply comprehend the text and successfully complete the culminating task. Add in daily tasks that synthesize each read and provide additional scaffolding toward the culminating task.

⁻ This guide borrowed and adapted from two sources: Achieve the Core's Read Aloud Project; and, *Great Habits, Great Readers: A Practical Guide for K-4 Reading* by Bambrick-Santoyo, Settles, and Worrell



Scaffolding Readings and Tasks



Types of Tasks

- Daily Instructional Task: These tasks are small, daily assignments that wrap up learning at the end of a lesson. These tasks can vary from speaking to drawing to writing tasks, but are all generally used as a type of quick formative assessment to give teachers information about students' developing understanding of the text.
- Culminating Task: These tasks are larger assignments that demonstrate understanding
 of the anchor text and/or two paired texts in a text set. These tasks typically require
 writing and are used as a summative assessment of content and standards.
- Extension Task: (unit wrap up) This task is a writing tasks that connects and extends the concepts taught in the text set. This task connects several texts together, such as a research project where students organize information learned throughout the text set and pursue additional questions through independent research.



Examples: Repeated Interactive Read Aloud Lesson Plans

Text	<i>Amelia Bedelia</i> by Peggy Parish (Lexile – 340L, Genre: Literary)	
Standards	RL.1.3 Describe characters, setting, and major events in a story, using key details. RL.2.3 Describe how characters in a story respond to major events and challenges.	
Culminating Tasks	Demonstrate understanding of character and supporting evidence through the completion of character trading cards	
Objectives	 Analyze a qualitatively-complex text by answering text-dependent questions and using this information to create their own representations of a character Define words and phrases with multiple meanings by completing the Amelia Bedelia Chore Table printout Form and support opinions and arguments about a character, citing textual evidence in their critical writing Infer the feelings of a character using textual evidence to support their claims in a group discussion 	
Session 1	 Introduce the text by saying, "Today we are going to use details from a story, like the words and phrases used by the author, to describe a character." Read aloud the entire text of Peggy Parish's Amelia Bedelia. To promote a close listen by the students, do not stop reading to model or think aloud about the text. As a whole group, discuss the following text-dependent questions to promote general understanding of the story: "Who is the main character in this story? How do you know?" Students should provide examples from the text as they answer the questions. "What words and phrases did the author use to describe the character?" Record students' answers on chart paper. Distribute blank paper and writing supplies. Have students work individually to draw a picture of Amelia Bedelia and use at least three words from the text, which the teacher just recorded on chart paper, as descriptors. For example, a line from her mouth could say, "She's a good baker. She makes lemon meringue pie." A thought bubble could include the statement "My, these folks" 	



	want me to do strange things." The teacher could do an example
	illustration with the students before they complete this activity
	independently (or in small groups). The teacher can use think aloud
	techniques to describe the thought process for choosing information
	to include in the model drawing. Students are encouraged to use
	examples from the chart paper or others from the text to include in
	their drawing.
	Collect students' drawings for assessment.
	Bring the class back together to discuss how words as well as pictures
	help us visualize this character.
	Review Session 1 by asking students to describe Amelia Bedelia.
	Explain the purpose of this session, saying, "Today we are going to
	reread a section of <i>Amelia Bedelia</i> and use the words in the text to
	figure out how the character of Amelia Bedelia thinks."
	Distribute Amelia Bedelia's Chore Table to all students. Explain that in
	the first two columns they will pause during the reading to record
	answers about chores and what Amelia Bedelia does, and then fill in
	the third column about what Amelia Bedelia should do after they finish
	reading.
	Read the text from when Amelia Bedelia begins her chores ("Now let's")
	see what this list says.") through Amelia Bedelia measuring the rice
	("And Amelia Bedelia measured that rice."). Do not stop to model or
	think aloud while reading, but pause to allow students time to write.
	 After reading, provide students with time to complete their tables, and
	then use their notes during the following discussion. The discussion
Session 2	should focus students' attention on words with multiple meanings,
36331011 2	asking them to support their opinions and arguments with examples
	from the text.
	"What are Amelia Bedelia's chores?"
	 "What does she do as she follows the list? What is she
	supposed to do?"
	"What words on the list confuse Amelia Bedelia?"
	 Divide the class into small groups to discuss the following, using
	"I agree" / "I disagree" statements: "Is Amelia Bedelia right or
	wrong in how she completes her chores?"
	Have students take out a writing utensil and turn to the back of their
	table (or distribute blank paper). Ask them to complete the following
	writing prompt: "Would you like Amelia Bedelia to be your maid? Why
	or why not? Use specific examples from the text to support your
	answer." Collect student work for assessment. Share student
	responses in whole group or small group settings as time permits.
	1 coporises in whole group or small group settings as time permits.



- Amelia Bedelia plans retrieved and adapted from http://www.readwritethink.org/classroom-resources/lesson-plans/amelia-bedelia-close-closely-30977.html



	Of Thee I Sing by Barack Obama
	(Lexile 830 – Genre: non-fiction, poetry)
Text	Synopsis: This is a letter from President Barack Obama to his daughters, where he poses reflective questions regarding the character of his daughters and gives an example of historical significance to illustrate each characteristic. The letter ends with an explanation that all American generations are made up of different religions, backgrounds, beliefs, and races, and that President Obama's daughters are part of the future. RI.2.1, RI.2.2, RI.2.4, RI.2.6, RI.2.7; W.2.2, W.2.8; SL.2.1, SL.2.2, SL.2.5, SL.2.6;
Standards	L.2.1, L.2.2, L.2.4
Culminating Tasks	 Students choose one of the thirteen historical figures discussed in the book. Students will write two pieces: an informational piece describing the traits and achievements of this important person, using specific evidence from the text and also pulling from other sources an opinion piece about why the historical figure they chose is an inspirational figure, using specific evidence the text as well as other sources
Objectives	 Identify the central messages of the letter: certain characteristics unite all Americans, from our nation's founders to today's generation; there is potential within each of us to pursue our dreams and forge our own paths Recall information about important historical figures Make connections between the historical figures in the text and the text's central themes
Session 1	Introduce the text – Show students a picture of the president and his daughters; invite them to guess who the author it. Read the text all the way through with minimal interruptions. Encourage students to enjoy the story, illustrations, and rhythm of the text.
Session 2	Reread pages 2 and 3. What did the author mean when he wrote, "She helped us see big beauty in what is small?" Show pictures of Georgia O'Keefe's art work. Reread pages 4 and 5. What does the author mean when he says "That you braid great ideas with imagination?" The author chose the word braid here to talk about how Albert Einstein pulled all of his new ideas together into new thoughts. Why do you think he used the word "braid?"



Reread pages 6 and 7.

The text says, "He swung his bat with the grace and strength of a lion and gave brave dreams to other dreamers." What does this mean?

(Background information on Jackie Robinson may be needed, since the text doesn't directly explain his role as an African American baseball player.)

Reread pages 8 and 9.

Show additional pictures of Sioux tribes living in the plains and their cattle roaming freely. Relate the pictures to the vocabulary that the author uses to paint the picture of a free spirit. Then ask, "What did Sitting Bull mean by "For peace, it is not necessary for Eagles to be Crows?"

Reread pages 10 and 11.

Play one or more audio clips from Billie Holiday. Ask students how the songs make them feel. Discuss how music creates a feeling.

http://www.pbs.org/jazz/biography/artist_id_holiday_billie.htm for Billie Holiday

Reread pages 12 and 13.

Show the following video clips and discuss characteristics of Helen Keller.

- http://gardenofpraise.com, for more information on Helen Keller.
- http://m.youtube.com/watch?v=IUV65sV8nu0, has a short video clip of a movie of Helen Keller using Sign Language

Reread pages 14 and 15.

Where else have we heard the word equal? What does the word equal mean? Show pictures of the Vietnam Veterans Memorial and the Civil Rights Memorial.

Reread pages 16-19

What does the author mean by "unyielding compassion"?

Reread pages 20 and 21.

Why did the author use the words: lunar landing leaps? Teacher may address alliteration in a mini-lesson.

Reread pages 22 and 23.

https://www.youtube.com/watch?v=NzbL3X68TEI for a 6.5 min-video on Cesar Chavez's life

Reread pages 24 and 25.



	Then ask students to listen to this sentence, "He kept our nation one and promised freedom to enslaved sisters and brothers." What do you think the author meant in this sentence?
	Reread pages 26 and 27. What does the language make you picture in your mind, when the author says "His barefoot soldiers crossed wintry rivers, forging ever on?"
	Lead an initial conversation about the book's theme. Why did the president write this book for this daughters? What did he want to teach them?
	Say to the class: As I reread the text aloud, I want you to listen for the question that is posed by the author and the characteristic that the question refers to. We will record our information in a graphic organizer.
	Provide students with, or model the process of creating, a graphic organizer. The organizer should have 13 rows (one for each historical figure) and 3 columns. Column 1 will answer the question: What characteristics did President Obama choose to focus on when writing this letter to his daughters? Column 2 will answer: Who did the author choose to represent the characteristic? And column 3 will answer: What did the historical figure do to demonstrate this characteristic?
Session 3	Reread each section and ask the following questions: What characteristic does President Obama identify for his daughters on this page? What historical figure did he choose to represent this characteristic? What actions connect this historical figure with the characteristic?
	Guide students to complete the corresponding piece of the graphic organizer.
	After reading, have students reread through their notes and reflect on the common traits the figures share. Revisit yesterday's conversation around theme. Ask additional guiding questions, if needed, to support students in comprehending the theme.
Session 4	Independent Research – Each students chooses the historical figure they want to write about. Students learn more by studying texts and other media sources in the library and on the computer.

- Adapted from Student Achievement Partners Read Aloud Project

^{*} Additional repeated close reading lesson plans for both literary and expository texts are located in the appendix.



Developing Culminating Tasks

Teachers must make purposeful matches between text, task, and reader.

- Wessling, 2013

Teaching is a means to an end. Having a clear goal helps us educators to focus our planning and guide purposeful action toward the intended results.

- Center for Teaching, 2015



Remember...

All students need regular practice with rigorous and standards-aligned instructional tasks that require listening, speaking, and writing. Instructional tasks should push students to think deeply about a text and to make connections across texts and to the broader world.

What is a Culminating Task?

A culminating task is an instructional activity that students complete after deep study of a text. The culminating task prompts students to think about the most important meanings presented in the text and gives them an opportunity to demonstrate their comprehension.

Culminating tasks help students build critical thinking and textual analysis skills, and give them meaningful practice in articulating and defining ideas, supported by evidence, through speaking, drawing, and writing.

An effective culminating task should:

- Support students in comprehending the meaning(s) of the text
- Hinge on a thoughtful prompt that is based on Tennessee Academic Standards
- Provide opportunities to express comprehension through speaking, drawing, or writing
- Be appropriately complex
- Be text dependent
- Be clear not a "gotcha"
- Require textual evidence
- Pull from complex portions of the text
- Require analysis, synthesis, and evaluation of the text
- Require thoughtful reading and rereading of the text
- Should be a culmination of instruction that sets students up for success



Example: Culminating Task

Below is a list of tasks that align with the repeated interactive read aloud lesson plan for *Amelia Bedelia*.

Amelia Bedelia Close Reading Tasks

Evaluated using the Amelia Bedelia Close Reading Rubric

Assess each student's ability to analyze a text and utilize the presented information by reviewing the drawings of Amelia Bedelia created during Session 1.

Assess each student's ability to identify and define words and phrases with multiple meanings using Amelia Bedelia's Chore Table, completed in Session 2.

Determine each student's ability to form and support opinions, citing the text as evidence, by analyzing their critical writing in response to the Session 2 question, "Would you like Amelia Bedelia to be your maid? Why or why not? Use specific examples from the text to support your answer." An alternate question could be, "Do you agree with Mrs. Roger's decision to keep Amelia Bedelia as a maid? Why or why not? Support your reason with evidence from the text."

Assess each student's ability to make inferences about the characters' feelings and to support these inferences with evidence from the text through small-group discussion in Session 3.

Assess each student's understanding of character by analyzing the completed character trading cards at the conclusion of Session 4. Students use their planning sheets to generate ideas, and then can use the interactive online Trading Card Creator (found on www.readwritethink.org) for publishing.



- Retrieved and adapted from http://www.readwritethink.org

Name:	Date:
	• • • • • • • • • • • • • • • • • • • •
Trading Car	d Creator Planning Sheet
Description Source: Where do you read a	bout or see the character?
Appearance: What does the	character look like?
Personality: How does the cha	aracter act?
2. Insights Thoughts: What are the chara	cter's most important thoughts?
Feelings: What are the charac	cter's most important feelings?
3. Development Problem: What is the characte	er's problem or challenge at the beginning of the story?
Goal: What does the charact	er want to happen by the end of the story?
Outcome: Does the characte	r succeed? What happens as a result?
	(continued)

Trading Card Creator Planning Sheet (continued)

I. Memorable interactions Quote: What memorable thing did the character say?	
Action: What was the one thing the character did that got your attention?	
Interactions: How did the character get along with other characters?	
5. Personal connection Do you like the character? Why or why not? Who does the character remind you of and why?	





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Date:_

Amelia Bedelia Close Reading Rubric

	1	2	3	4
Text analysis/ Character	Student does not attend to the discussion and does not attempt	Student listens to the discussion and draws a picture of the	Student participates in the discussion and draws a picture of	Student actively participates in the discussion, drawing a picture
representation	to use words to describe his/her	character, using 2-3 labels not	the character, with 3-4 descriptors	of the character with 5 or more
Session 1	drawing of the character.	necessarily from the text to	from the text used to label the	descriptors from the text to label
		aescribe the picture.	picture.	and describe the pictures.
Word study	Student identifies 1–2 word		Student identifies and explains	Student identifies and explains
Session 2	phrases in the text that may not have multiple meanings. Student	explain, the multiple meanings of 2-3 word phrases within the text	the multiple meanings of 2–3 word phrases within the text	the multiple meanings of 4 or more word phrases within the
	is unable to answer the question,		using this knowledge to answer the	text, referencing this information
	"Is Amelia Bedelia right or	question, "Is Amelia Bedelia right	question, "Is Amelia Bedelia right	to answer the question, "Is Amelia
	wrong?"	or wrong?"	or wrong?"	Bedelia right or wrong?"
Forming opinions	Student does not form an	Student forms an opinion about	Student forms an opinion	Student forms a clear opinion
Session 2	opinion, although attempting to	whether or not Amelia Bedelia	about whether or not Amelia	about whether or not Amelia
	answer the question (i.e. he/she	would be a good maid but is	Bedelia would be a good maid.	Bedelia would be a good maid.
	may write about having a maid	unable to support this opinion	This opinion is supported with	This opinion is supported with
	or about Amelia Bedelia but does	with examples from the text.	examples from the text.	textual evidence using words and
	not fully address the question).			phrases from the text.
Inferences about	Student attempts to participate	Student participates in	Student participates in discussion,	Student actively participates
character feelings	in the discussion but is unable	discussion, occasionally	providing textual evidence for the	in discussion, providing textual
Session 3	to support inferences about the	providing textual evidence for	majority of inferences about the	evidence for all inferences about
	feelings of the characters with	inferences about the feelings of	feelings of the characters.	the feelings of the characters.
	textual evidence.	the characters.		
Understanding of	Student creates an Amelia	Student creates an Amelia	Student creates an Amelia Bedelia	Student creates an Amelia
character	Bedelia character trading card,	Bedelia character trading card,	character trading card, accurately	Bedelia Character Trading Card
Sessions 3 and 4	but answers are either missing,	attempting to answer all of the	answering all of the character	in which questions are answered
	incorrect, or not based on the	questions, although some answers	trading card questions, referencing	with thorough responses and
	text.	may be incomplete or not based	the text for the majority of the	textual evidence.
		on the text.	answers.	

/20 points Comments:





Culminating Task

Amelia Bedelia **Prompt**: What did Mr. and Mrs. Rogers learn from working with Amelia Bedelia? Write a paragraph and include at least two events from the text and some details about what happened. Be sure to include a closing sentence. Your paragraph should have at least four sentences. Create an illustration to compliment your answer.

Sample Student Response: Mr. and Mrs. Rogers learned that when they work with Amelia Bedelia they have to be careful to make sure Amelia Bedelia understands the directions. For example, instead of writing "draw the curtains" on the list, they need to write "close the curtains". Also, Mr. and Mrs. Rogers learned that Amelia Bedelia can bake a really delicious pie. Finally, Mr. and Mrs. Rogers learned that if they write the directions clearly, they get their house cleaned the way they like it and some really good pie.

- Example retrieved from http://achievethecore.org/page/948/search-for-lessons-to-use-with-read-aloudstories-early-elementary

Culminating Task

The Stories Julian Tells

Prompt: What is a central message or lesson that can be learned by reading *The Stories Julian Tells*? Explain how that message is conveyed through the main characters in the text. Write an opinion essay with an introduction that identifies a central message or lesson that is learned from *The Stories Julian Tells* and a body paragraph that describes how that message is conveyed through Julian, Huey, and his father. Make sure to refer to the text to provide reasons that support your opinions.

Teacher Note: The completed writing should use grade-appropriate words and phrases, including those that link opinions and reasons and signal spatial and temporal relationship. It should also demonstrate command of proper grammar and usage, punctuation, and spelling. Use peer and teacher conferencing as well as small-group work that targets student weaknesses in writing to improve student writing ability.

This task assesses:

- Identifying a central message
- Describing main characters
- Examining how a central message is conveyed through characters

Discussion

How do these example culminating tasks align to the criteria for an effective task?



Video: Repeated Interactive Read Aloud

Watch how this educator thinks through all the pieces of a repeated interactive read aloud with the text *Julius, the Baby of the World* by Kevin Henkes. Use the graphic organizer below to record your observations.

Repeated Interactive Read Aloud – Julius, Baby of the World				
How did she select the text ; what did she notice about its complexity?				
How did she analyze the content of the text and determine its key ideas and meaning?				
How did she scaffold questions to support deeper understanding of the text?				
How did she plan daily tasks that gave students additional opportunities to think about the text?				
Additional Notes				



Video: Repeated Interactive Read Aloud

Watch how this educator puts repeated interactive read alouds together, using the text *The Very Hungry Caterpillar* by Eric Carle.

Repe	ated Interactive Read Aloud - The Very Hungry Caterpillar
How did she target different standards across the multiple reads?	
How did she support students in engaging with the text at different levels?	
How did she scaffold questions to support deeper understanding of the text?	
How did she focus on specific sections of the text for repeated reading?	
Additional Notes	



Practice: Creating a Culminating Task

Review the text complexity analysis you completed earlier for *The Velveteen Rabbit*, including the sample tasks you identified. Discuss the most important information, ideas, and meanings of the text with a group, and edit or add to your list of culminating tasks for this text.

Guide to Planning Repeated Interactive Read Alouds that Support Close Analytic Reading

- 1. Select a high-quality and content-rich text. Analyze it for its qualitative and quantitative complexity.
- 2. Analyze the content of the text; identify the most important information, ideas, and meanings for students to comprehend.
- 3. Ask yourself: if students deeply understand this text and its essential information/ideas/meanings, what would they be able to say or do? How would they demonstrate this understanding? Draft potential culminating tasks aligned to the key information, ideas, and meanings.

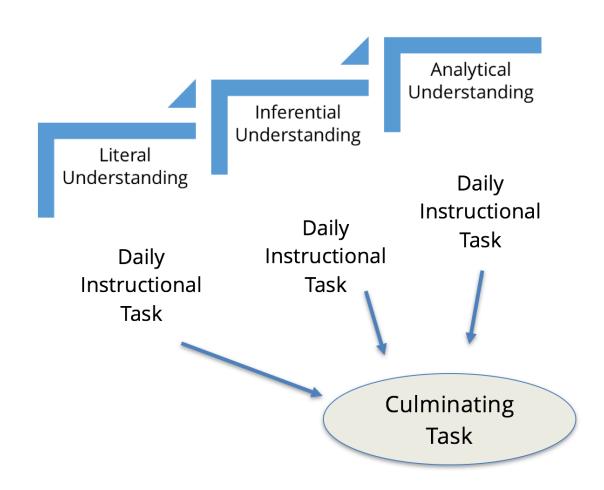
Culminating Tasks for The Velveteen Rabbit:



Practice: Creating Text-Dependent Questions that Scaffold Understanding

Guide to Planning Repeated Interactive Read Alouds that Support Close Analytic Reading

- 4. Create a series of text-dependent questions that scaffold students to a deep understanding of the text and its essential information/ideas/meanings. Be sure to sequence questions in a way that supports literal, inferential, and analytical understanding.
- 5. Locate important vocabulary words and language in the text and integrate questions and discussion that highlight their meaning and significance. Identify vocabulary words that might be unknown to students, and determine how you will teach them (implicit, embedded, or explicit instruction).

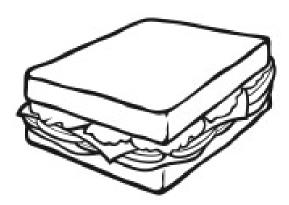




Activity: Sandwich Foldable

As we investigate repeated interactive read alouds, it may be helpful to consider the analogy of making a sandwich. The different ingredients in a sandwich represent the different layers – the different levels of meaning, information, ideas – of a complex text. As we move through each read, students "taste" more of what the author has prepared for them. And, with each "bite", the text becomes more rich and satisfying for readers.

In the appendix section of this manual is a foldable you can cut out and use to help you remember the different layers of a repeated interactive read aloud.





Practice: First Read - Literal Understanding

Purpose: Students gain a literal understanding of the text as they focus on what the author explicitly shares about the key ideas and details of the text. The purpose is to understand what the text says.

Looks Like: Teachers should read the entire book with minimal interruptions during the initial read. Stop to provide word meanings or clarify only when the majority of your students have a misunderstanding. The goal is for students to enjoy the book, both its literature and illustrations, and to experience it as a whole. This gives students context and a sense of completion before they dive into examining sections of the text more carefully on subsequent reads.

Sounds Like: Questions focus on identifying and understanding what the text says explicitly, or the information that is "right there". Questions should support students in understanding the *who, what, when, where,* and *how* of the text, including story elements (i.e. characters, setting, and plot) and other important details that the author includes.

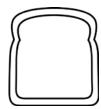
Text-Dependent Questions: Locate the Tennessee Academic Standards in the appendix of the manual. Work in groups to form questions that support students in understanding *The Velveteen Rabbit* text at a literal level. Start with the **Key Ideas and Details** standards for Literature, with a specific focus on **Anchor Standard #1**. Brainstorm initial ideas for a daily task that synthesizes learning and supports comprehension.

1			
2.			
	 		
3	 	 	

DAILY TASK:

<u>Note</u>: **Anchor Standard #2** focuses on the text's theme or main idea. Depending on the complexity of the text and students' abilities, questions aligned to this standard may be appropriate for the first read. However, if the text's theme or main idea requires inferential thinking, students may need additional exposure to the text before they're ready to answer these questions. The same is true for **Anchor Standard #3**, which is about describing characters and making connections.

- Purpose is to understand what the text says
- Teacher reads the full text with minimal interruptions
- After reading the text, ask "right there" questions about information that is stated explicitly





Practice: Second Read - Inferential Understanding

Purpose: Students make inferences to determine implicit meanings and connections within the text, thinking more about the key ideas and details in the text and beginning to explore its craft and structure. Students start asking and answering "why" questions. The purpose is to understand what the text means and how it works.

Looks Like: For a second read, select a section of the text that is "close read worthy" or reread the full text, depending on the text's length. Alert students to sections that include complex elements or ideas that they can explore at greater depth. This read may focus on the author's craft and organizational patterns. It may include focus on the author's vocabulary choices, text structure, or text features.

Sounds Like: Questions should build on the *who, what, where, when*, and *how* questions from the previous reading by pressing students to link evidence and explain *why*. Teachers should ask questions about the illustrations, vocabulary, and difficult or unique sentences and prompt students to think about how pictures and words convey meaning. Teachers may ask structural questions about genre, point of view, or text features.

Text-Dependent Questions: Locate the Tennessee Academic Standards in the appendix of the manual. Work in groups to form questions that support students in understanding *The Velveteen Rabbit* text at an inferential level. **Revisit the Key Ideas and Details** standards, then move on to the **Craft and Structure** standards for Literature. Brainstorm initial ideas for a daily task that synthesizes learning and supports comprehension.

1	 	
2	 	
3	 	

DAILY TASK:

<u>Note</u>: Depending on the complexity of the text and students' abilities, teachers may choose to read the text or sections of the text two or more times with a focus on inferential understanding.

- Purpose is to understand what the text means and how it works
- Read to answer "why"
- Incorporate questions that require inferences
- Draw students' attention to specific words, sentences, and images
- Begin to ask higher-order questions around theme, purpose, point of view, etc.





Practice: Third Read - Analytical Understanding

Purpose: Students integrate knowledge and ideas to analyze the text for meaning and purpose. Students may be asked to engage in the comparative analysis of two or more texts. Final reads and deep thinking set students up to demonstrate their comprehension through a rigorous culminating task.

Looks Like: The third (or more if needed) reading of a text should go even deeper, requiring students to synthesize and analyze information. This read could include comparing the book to other texts or media. It also may include examining deep themes, analyzing characters' motives, and/or thoroughly examining and comprehending challenging new concepts in an informational text.

Sounds Like: Questions should support students in connecting ideas and drawing conclusions, as well as continue to press on the question of "What does the text mean?" and hold students accountable to justifying their reasoning with specific text evidence. The teacher may record ideas on sticky notes or graphic organizers to scaffold information, or refer back to previous discussions of the text. Attention to particular sections of the text that are challenging or significant may occur during the final reading as well. Questions may cover a range of standards, depending on the topic and complexity level of the text.

Text-Dependent Questions: Locate the Tennessee Academic Standards in the appendix of the manual. Work in groups to form questions that support students in understanding *The Velveteen Rabbit* text at an analytical level. Start with the **Integration of Knowledge and Ideas** standards for Literature. Depending on the specific text being read, additional questions can be generated from other standards. Brainstorm initial ideas for a daily or culminating task that synthesizes learning and supports comprehension.

1	 	 	
2	 	 	
3.			

DAILY OR CULMINATING TASK:

- The purpose is to synthesize and analyze the text for deeper meaning
- May focus on specific sections of the text that are challenging or significant
- Focuses on the integration of knowledge and ideas, with additional questions based on other relevant standards
- Prepares students to engage with a culminating task





Practice: Repeated Interactive Read Aloud Lesson – Putting the Pieces Together

Using all of the resources and work you've completed so far, work with a group to create an interactive read aloud lesson plan for *The Velveteen Rabbit*.

Guide to Planning Repeated Interactive Read Aloud that Support Close Analytic Reading

- 6. Take stock of what standards are being addressed in the series of questions above. Then decide if any other standards are well-suited for this text. If so, form questions that align to those standards. *Note: Teachers can begin with the standard(s) in mind before selecting text for a read aloud, especially if there is a specific instructional standard that needs to be taught or that students need practice with.*
- 7. Find the sections of the text that will present the greatest difficulty and craft questions that support students in comprehending these sections. These could be sections with difficult syntax, particularly dense information, tricky transitions, or places that offer a variety of possible inferences.
- 8. Plan places when teacher think alouds may be needed to clarify the text or assist comprehension. Plan additional supports, such as anchor charts.
- 9. Select and refine one culminating task, based on your ideas from step #2. Double check that the text-dependent questions you planned support and scaffold students toward that culminating task. Refine your questions as needed.
- 10. Reflect on the rigor and complexity of the text and the questions you drafted.

 Determine how many days of study students will need to deeply comprehend the text and successfully complete the culminating task. Add in daily tasks that synthesize each read and provide additional scaffolding toward the culminating task.



Text	The Velveteen Rabbit by Margery Williams (Lexile – AD1110L, Genre: Literary)
Standards	
Culminating Task	
Objectives	
Session 1	Daily Task:

Session 2	Daily Task
Session 3	Daily Task
Additional Readings or Notes	



Share: Repeated Interactive Read Aloud Lesson

After completing your group's interactive read aloud lesson, find a partner from another group. Share the parts of your lesson plan that you think are the strongest. Learn about your partner's plan. Record any ideas or insights in the space below.



Reminder: Let the Text Drive Instruction

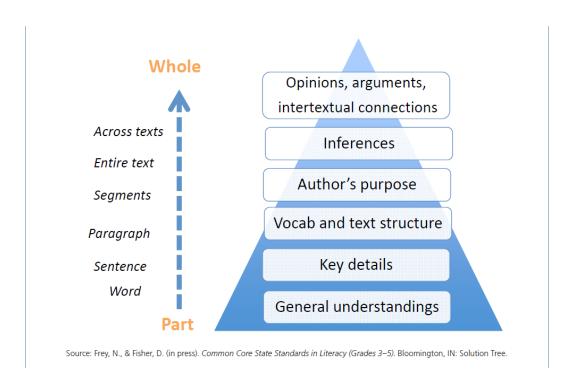
"Clearly a consideration of the reader, the task, and the sociocultural context of the text is necessary, but the text should also inform the type of questions you need to generate for students to achieve critical analysis. Not all questions provide equal support, so you must be very intentional in your analysis of the text and in your crafting of questions."

- Retrieved from http://www.literacyworldwide.org, Grant and Lapp, 2016

Repeated close reading begins with a literal understanding of the text and builds towards deeper, complex thinking as students' background knowledge and comprehension increase. The repeated close reading ideas shared in this module are not an exhaustive list: they are intended to serve as one tool when planning multiple reads of a text. What's most important is that the content of the text, the Tennessee Academic Standards, and students' level of understanding drive questioning and instruction during each read of the text.

Reflection

• The infographic below presents another view of repeated reading as a process where students move from understanding the parts of the text to understanding it as a whole. How does this model help you understand the purpose and goal of repeated readings?





Reflect: Repeated Interactive Read Alouds

Reflect on what you've learned from this module about repeated interactive read alouds. Create a diagram or visual of your own, like the infographic on the previous page, that illustrates your understanding of what repeated interactive read alouds are and how they help students build knowledge and vocabulary. Use the space below to create your graphic.



Additional Resources

Blog Post: Close Reading and the Reading of Complex Text Are Not the Same Thing

Recently, I was asked to make some presentations. I suggested a session on close reading and another on teaching with complex text. The person who invited me said, "But that's just one subject... the close reading of complex text. What else will you talk about?"

Her response puzzled me, but since then I've been noting that many people are confounding those two subjects. They really are two separate and separable constructs. That means that many efforts to implement the so-called Common Core standards may be missing an important beat.

Close reading refers to an approach to text interpretation that focuses heavily not just on what a text says, but on *how* it communicates that message. The sophisticated close reader carefully sifts what an author explicitly expresses and implies, but he/she also digs below the surface, considering rhetorical features, literary devices, layers of meaning, graphic elements, symbolism, structural elements, cultural references, and allusions to grasp the meaning of a text. Close readers take text as a unity — reflecting on how these elements magnify or extend the meaning.

Complex text includes those "rhetorical features, literary devices, layers of meaning, graphic elements, symbolism, structural elements, cultural references, and allusions." (Text that is particularly literal or straightforward is usually not a great candidate for close reading). But there is more to text complexity than that — especially for developing readers.

Text complexity also includes all the other linguistic elements that might make one text more difficult than another. That includes the sophistication of the author's diction (vocabulary), sentence complexity (syntax or grammar), cohesion, text organization, and tone.

A close reader might be interested in the implications of an author's grammar choices. For example, interpretations of Faulkner often suggest that his use of extended sentences with lots of explicit subordination and interconnection reveals a world that is nearly full determined... in other words the characters (like the readers) do not necessarily get to make free choices.

And, while that might be an interesting interpretation of how an author's style helps convey his meaning (prime close reading territory), there is another more basic issue inherent in Faulkner's sentence construction. The issue of reading comprehension. Readers have to



determine what in the heck Faulkner is saying or implying in his sentences. Grasping the meaning of a sentence that goes on for more than a page requires a feat of linguistic analysis and memory that has nothing to do with close reading. It is a text complexity issue. Of course, if you are a fourth-grader, you don't need a page-long sentence to feel challenged by an author's grammar.

Text complexity refers to both the sophisticated content and the linguistic complexity of texts. A book like, *To Kill a Mockingbird* is a good example of sophisticated content, but with little linguistic complexity. It is a good candidate for a close reading lesson, but it won't serve to extend most kids' language. While a book like *Turn of the Screw* could be a good candidate for close reading, but only if a teacher is willing to teach students to negotiate its linguistic challenges.

The standards are asking teachers to do just that: to teach kids to comprehend linguistically complex texts and to carry out close reads. They definitely are not the same thing.

- Written by Timothy Shanahan, retrieved from http://www.shanahanonliteracy.com/2016/01/close-reading-and-reading-of-complex.html



Additional Resources

Culminating Task Ideas

Additional examples of culminating tasks are listed below.

- Create a class book based on student responses to the author's work.
- Present on a topic of interest from a non-fiction text. Have students give presentations to the class sharing their knowledge.
- Have students create additional graphics for a non-fiction text, complete with captions, picture labels, charts, etc.
- Compose poetry about information gained from a text or about specific characters.
- Create an entire magazine with a series of articles about characters or events in the story. This could work well with a group, as each student could contribute an article and collaborate on the cover.
- Develop a timeline about the books' events. Adding photos and art to the timeline would strengthen its value and interest.
- For picture books, have students create a "Reader's Theater" piece from the entire book or dramatize a single scene from the book.
- Have students create some visuals a display board, PowerPoint presentation, or even a brief video as they show their classmates what they've learned.
- Create a literary social network. Have students create social media profiles or trading cards for various characters.
- Write a fan letter to the author. This project is perfect for individual, group, or classroom. Have students mention specific characters and say why they are such favorites. Or have them talk about particular themes found in text.
- Create a comic. Students can make a storyboard and illustrate a graphic novel sequel or prequel to a book.
- Write a letter to one of the characters in the books.

- Modified from http://www.readingrockets.org/content/pdfs/authortoolkit_rr.pdf



Additional Resources

1. The Read Aloud Project

Includes a bank of already-created repeated interactive read aloud lesson plans for grades K-2 (can be modified for higher grades).

http://achievethecore.org/page/948/search-for-lessons-to-use-with-read-aloud-stories-early-elementary

2. The Basal Alignment Project

Offers replacement lessons for basal readers developed prior to the adoption of college and career readiness standards. Lessons emphasize text-dependent questions, improved integrated writing tasks, and academic vocabulary.

http://achievethecore.org/page/696/search-for-lessons-to-use-with-basal-readers-upper-elementary-list-pg

3. CPalms

Additional Close Reading Lesson Plans http://www.cpalms.org/

4. Read Write Think

International Literacy Association's Instructional Website http://www.readwritethink.org

5. Reading Rockets

Louisa Moats Compiles Resources for Educators, Parents, and Students http://www.readingrockets.org

6. INVEST Video Library

Ayer's Institute by Lipscomb University: Video Library of Exemplar Teaching Note: This is a free resource, but you must create a log-in and password to access it. http://www.lipscomb.edu/ayers/invest

7. eduToolbox

Additional Repeated Close Reading Lesson Plans (*Migrated from TNCore)

http://www.edutoolbox.org
Username: tneducation

Password: fastestimproving



Module 4: Creating Text Sets that Build Knowledge and Vocabulary

Objectives

- Learn how to plan and assemble a series of texts into a unit designed to build knowledge and vocabulary around a topic.
- Make connections to topics studied in Modules 1-3.

Link to Tennessee Academic Standards

Text sets provide rich context for teaching a wide range of standards. This module most closely aligns with the following Reading Standards:

Integration of Knowledge and Ideas - Standard #7 (R.IKI.7)

Cornerstone: Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words.

Integration of Knowledge and Ideas - Standard #9 (R.IKI.9)

Cornerstone: Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches an author takes.

Range of Reading and Level of Text Complexity - Standard #10 (R.RRTC.10)

Cornerstone: Read and comprehend complex literary and informational text independently and proficiently.

TEAM Alignment

- Standards and Objectives
- Motivating Students
- Activities and Materials
- Instructional Plans
- Assessment



Guiding Principle #3

As a result of focused instruction and attentive engagement with texts, students **build their historical**, **cultural**, **and disciplinary knowledge**. This robust knowledge bank enables them to make connections across topics and settings and enhances their understanding of new ideas. **Text sets** build students' knowledge and vocabulary by focusing study around similar topics, themes, or ideas.



Opening Reflection

Read the quotes for your group. After reading the four quotes, write a short response telling how the quotes connect to each other and to the work we have been doing in this training. After writing your response, share your thoughts with someone from the other group. Then, listen to their reflection.

Group	Quotes	Response
	 "When approached as similar, related composing processes rather than as isolated skills and behaviors, writing and reading can influence and support the development of reading, writing, and thinking (Squire, 1983). (as cited in Langer & Flihan, 2000) 	
A	• "It [transfer of knowledge] does not come from being a sort of generic 'good thinker' or a 'good problem solver.' Rather, it appears to grow from a deep familiarity with a particular body of knowledge." (Hawkins, Ginty, Kurzman, Leddy, & Miller, 2008)	
	• "Students of exemplary teachers were exposed to the direct, explicit instruction for skill development in the context of authentic literature and instruction integrated with writing and content area connections." (Zygouris-Coe, 2001)	
	"In the world of reading instruction, this understanding about learning means that students are far more likely to become capable, strategic readers if they are learning reading strategies while in the process of acquiring deep content knowledge." (Hawkins, et al., 2008)	



- "Many problems in writing are really problems in understanding: students often know little about what they are trying to write." (Hawkins, et al., 2008)
- "Writers incorporate what they have learned about language, structure and style from the texts they have encountered as readers. They also reflect on their own knowledge of texts they have read and experiences they have had as a way of generating and synthesizing ideas for writing." (Langer & Flihan, 2000)

В

- "...no students (nor anyone else, for that matter)
 can write effectively if she does not have solid
 knowledge and understanding about her subject,
 and does not have a clear structure through which
 to think about, construct, and communicate that
 knowledge." (Hawkins, et al., 2008)
- "Pre- and post-writing activities have also been used as effective instructional activities to promote comprehension for low-achieving readers. These instructional activities effectively address the problem of poor comprehension by providing this sort of instructional scaffolding to help lowachieving readers comprehend texts above their independent reading level. (RAND Reading Study Group, 2002)



Remember...

Reading and writing are complementary processes, and both processes are supported and enhanced through authentic integration and the development of knowledge and vocabulary.



Teaching with Text Sets

A text set is a set of texts around a similar topic, theme, or idea. Strong text sets share common vocabulary, which helps bolster students' vocabulary knowledge through repeated readings about similar ideas, which allow them to build knowledge.

- Louisiana Department of Education

A text set is a collection of related texts organized around a topic or line of inquiry. The line of inquiry of a given set is determined by an anchor text – a rich, complex grade-level text.

- Council of Chief State School Officers, 2013

Text sets are resources of different reading levels, genres, and media that offer perspectives on a theme.

- Annenberg Learner

Text sets need to be introduced in Kindergarten and then "used throughout students' schooling." They don't focus on a single type of cognitive processing, but require students to analyze more than one text. For this reason text sets involve many types of texts: "multiple texts by the same author, multiple texts on the same topic, multiple texts that can contribute different but overlapping information on the same subject, and multiple texts that differ in quality or effectiveness of perspective." Instruction using text sets requires different responses by the readers which often include writing or oral presentation of ideas.

- Shanahan, 2010

Reading a number of texts within a topic grows knowledge and vocabulary far faster than any other approach.

- Student Achievement Partners, Text Set Project

Teachers who provide comprehension strategy instruction that is deeply connected within the context of subject matter learning, such as history and science, foster comprehension development.

- RAND, 2002



Teaching with Text Sets

Strong Text Sets	Weak Text Sets
 Builds student knowledge around a topic Meaningful connections to the anchor text Authentic, rich texts worthy of study Range of text types (literary and informational) and formats Supports student achievement through text complexity Includes texts that represent various forms of complexity Includes visual media, such as videos, images, maps, timelines, and other graphics or text features. 	 Superficial connection or no connection across texts in the set Only commissioned texts or textbook passages Focused on one genre or format (unless that set is a genre study) Text complexity levels are not appropriate for students (too low or too high) Text set does not represent diverse types of texts or diverse measures of complexity

⁻ Borrowed and adapted from Guide to Creating Text Sets, retrieved from www.ccsso.org

How Do You Create Text Sets?

- 1. Choose an anchor text and determine the enduring understanding of the set.
- 2. Select additional texts and media and organize them as a whole.
- 3. Create an extension task that synthesizes knowledge from all texts and emphasizes the enduring understanding.
- 4. Identify standards that align with the texts in the set.
- 5. Continue to revisit the text set, revising and refining as needed.

Discussion

- How do text sets sound similar to other past or current teaching practices?
- What do you think makes text sets different?
- Based on the quote from the RAND study, how do text sets "grow knowledge and vocabulary"?
- How does growing knowledge and vocabulary benefit mastery of standards in ELA and in the content areas?



Example: Text Set - Classroom Vignette

Read the classroom vignette on the following pages. Annotate the text using the code below:

- * I agree because...
- X I disagree or question this because...
- ! Wow! I'm experiencing a strong reaction to this because...
- ? This makes me wonder...

Reflect on the following questions as you read

•	How does Ms. Jackson use this text set to develop deep knowledge and vocabulary
	around a specific topic?

•	Which texts did Ms. Jackson include in the text set? How is she using them? Do they all
	have the same purpose?

- How does Ms. Jackson teach a range of skills and standards through these texts?
- Considering the criteria for strong text sets listed on the previous page, how is Ms. Jackson's text set strong?
- How is this vignette similar to or different from the way you teach?



Authentic Reading, Writing, and Knowledge-Building in Practice

Students in Ms. Jackson's second grade class begin a two-week, text-centered interdisciplinary unit on plants, based on the following science standards:

- 0207.1.1 Recognize that plants and animals are made up of smaller parts and use food, water, and air to survive.
- 0207.2.2 Investigate living things found in different places.
- 0207.2.3 Identify basic ways that plants and animals depend on each other.
- 0207.Inq.2 Ask questions, make logical predications, plan investigations, and represent data.
- 0207.lnq.3 Explain the data from an investigation.

Based on the multiple texts she selects for this unit, Ms. Jackson plans to anchor her instruction in the following reading standards:

- RL.2.3 Describe how characters in a story respond to major events and challenges.
- RL.2.4 Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song.
- RI.2.1 Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details I a text.
- RI.2.4 Determine the meaning of words and phrases in a text relevant to a grade 2 topic or subject area.
- RI.2.9 Compare and contrast the most important points presented by two texts on the same topic.

Students begin their unit by visiting a small school garden that was planted by previous students. They walk around the garden and talk about the different kinds of plants they see. Back in the classroom, Ms. Jackson asks them what they noticed about the plants and to identify the ones that seemed interesting to them and why. As students generate their observations in a guided discussion, Ms. Jackson records their ideas on a chart titled "Our Observations". Their ideas include: some plants have flowers; some plants, such as the carrots, will have food that people and animals can eat; and, some plants are tall with many leaves and others have only a few leaves.

Then, Ms. Jackson reads aloud the informational text *From Seed to Plant* by Gail Gibbons. Students discuss what they learned from the text and this information is added to another section of the chart titled "Our New Knowledge". In a separate column, titled "Our Questions", students generate questions they still have about types of plants and how they grow. Students will continue to add to this chart throughout their unit of study. Ms. Jackson will return to the



book *From Seed to Plant*, leading multiple close reads of the text to deepen knowledge and review vocabulary. She uses this text to start a unit-based Word Wall where students log unique vocabulary words associated with plants.

The next day, students participate in a shared reading of the narrative *The Garden* from *Frog and Toad Together* by Arnold Lobel. They compare and contrast the information presented about planting seeds from this fictional text with yesterday's informational read aloud, using a Venn diagram.

In a guided reading setting later that day, some students re-read *The Garden*. Ms. Jackson lists words from the story that contain common vowel digraphs, such as *seeds*, *grow*, and *shouting*, and asks the students to notice and practice the sounds of the vowels. When students begin reading, Ms. Jackson focuses on how they read vowel digraph words within the text, providing corrective feedback as needed. After reading, Ms. Jackson prompts students to think more about how Toad's feelings about his garden change throughout the story. Tomorrow in this guided reading group, Ms. Jackson will guide students to find specific quotes and actions that provide evidence of Toad's shifts in feelings.

In a different guided reading group, Ms. Jackson introduces the text *Oh Say Can You Seed? All About Flowering Plants* from the Cat in the Hat's Learning Library Series. Students begin by reading the text independently, and Ms. Jackson asks them to write vocabulary words they encounter that are unfamiliar. Over the course of the week, this guided reading group will engage in close readings of each section of the text, with a focus on building knowledge of plants through vocabulary study. Ms. Jackson will call their attention to additional vocabulary words and their meanings, including Tier II words such as *moist* (plants need moist soil) and *anchor* (roots anchor plants), as well as Tier III words, such as *fertilize* and *photosynthesis*. She will also help students make connections to the meanings of these words by reminding them of their experience visiting the school garden and inviting them to share other moments when they've encountered these terms in real-world settings. One student shares that her neighbor has asked her to help pull *weeds* along the sidewalk, while another jokes that his uncle always complains about the *pollen* in the air and how it makes him sneeze. Students add these new vocabulary terms to their Word Wall.

In addition to vocabulary study, Ms. Jackson will lead conversations around key conceptual ideas presented within the text *Oh Say Can You Seed?*, such as what it means for leaves to be a "food factory".



Students plant seeds of their own, recalling information learned from texts to guide their process. For example, to sprout their seeds, they first place them on a wet piece of construction paper inside a glass jar, following the directions from the section "How to Raise Bean Plants" from the text *From Seed to Plant*. Every few days, students use tools to measure their seeds' growth, amount of sunlight and water, and changes in leaf development. They record their observations through speaking, drawing, and writing, and make predictions about what their seeds will look like in the following days based on the information they've gathered from texts. Later, once the seeds have sprouted, they'll transfer their plants to soil. Students will work in groups to write an informational piece on how to grow plants, using specific vocabulary from their unit, such as *soil*, *sprout*, *root*, and *stem*.

Ms. Jackson guides her students through a word study, vocabulary, and comprehension lesson based on the poem *Gathering Leaves* by Robert Frost. For vocabulary study, students discuss Frost's choice of some of the words and the mind pictures they create, such as how "bags full of leaves are light as balloons" and the meaning of the word "rustling". For word study, students read and analyze the vowel patterns that make up the rhyme scheme, including two different patterns that both produce the long A sound. Ms. Jackson points out how the words "duller" and "color" rhyme, even though the r-controlled vowels are different, and invites students to notice and identify other interesting phonics relationships. Once again, students think about how these words sound, how they contribute to the rhythm of the poem, and what they mean. Students engage in repeated readings of the poem throughout the week to build fluency, and focus specifically on reading with appropriate expression based on the end punctuation of each line and the meanings that are conveyed with their expressions.

To extend comprehension and knowledge building, Ms. Jackson uses ideas from the *Gathering Leaves* poem to pose an inquiry question: why do leaves change color? Students discuss their independent hypotheses together, and then put their predictions in writing. Ms. Jackson invites students to collaboratively research their question, using the text *Why Do Leaves Change Color?* by Betsy Maestro as a keystone text. One differentiated small group reads the text independently, while another small group listens to a video recording of the text on the computer. After reading, both small groups discuss what they learned and return to their written predictions to edit and add more. Ms. Jackson works with another small group, reading the text aloud to them and asking questions along the way to assist their comprehension. In addition to the keystone text, Ms. Jackson shares other texts and forms of media that students explore during independent learning centers.

Later, Ms. Jackson takes the class outside to collect leaves. Students seek leaves of different colors from different kinds of trees. Back in their classroom, they discuss the physical



characteristics of the leaves they found and make inferences about the temperature, levels of chlorophyll, and other factors that may have influenced the leaves' colors. Students each choose one leaf and write an essay describing the leaf and its coloration, drawing information from the various texts they've read to support their inferences.

After reading several texts on plants, Ms. Jackson introduces a new idea – she asks students to think about examples of how plants and animals work together. Students think and write independently, then share their ideas with partners. Recalling from multiple sources, students list how bees transfer pollen from flower to flower, how burr-like seeds stick to animals' fur and are carried around, and how various animals drink nectar from flowers. Then, Ms. Jackson leads a shared reading lesson using *Green Invaders*, an article from National Geographic for Kids, which discusses the impact of invasive plant species on local ecosystems and food chains. Students identify additional relationships between plants and animals cited in the article, such as how monarch butterflies only eat milkweed.

While reading the *Green Invaders* article, students get excited about the following passage: "The good news is, gardeners everywhere are working hard to protect native plants and get rid of the invaders. Many local garden centers sell native plants. 'Just Google 'native plants' and your location, and you can find out which plants really belong where you live,' says Tallamy." Students beg Ms. Jackson to do the search, and together they browse images of local plants on the projector screen. The class decides to look for these plants when they're outside in their neighborhoods and to bring pictures or written descriptions back to the class. Ms. Jackson suggests that the class create their own encyclopedia of local plants, reminding students that they can use the vocabulary they've learned in their unit to label and describe the plants.

Students conclude their unit on plants by studying the impact of agriculture on communities, especially communities in different places from their own. During guided reading, they read *A Weed is a Flower: The Life of George Washington Carver* by Aliki. Ms. Jackson reads aloud *Farmer Will Allen and the Growing Table* by Jacqueline Briggs Martin, the story of a modern urban farmer whose goal is to provide affordable and healthy food to underserved communities. Ms. Jackson also reads aloud *Planting the Trees of Kenya* by Claire Nivola, about 2004 Nobel Peace Prize winner and founder of the Green Belt Movement, Wangari Maathai. Finally, through read aloud and shared reading experiences, students read the fictional poem *The Lorax*, by Dr. Seuss. Students synthesize their learning by writing and presenting two pieces: an informational piece about plants and their importance to the world, and an opinion piece about which of the final texts they read poses the best argument for the value of plants and the need for conservation.



At the end of the unit, Ms. Jackson reviews student work and recalls conversations with students and their families about what they learned. She's confident that students developed a deep bank of knowledge and vocabulary about plants, and also improved their reading, speaking, and writing skill through the process.

Additional Standards Taught Through this Unit:

Reading

 RI.2.10 – By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, in the grades 2-3 complexity band proficiently, with scaffolding as needed at the high end of the range.

Foundational Skills

- RF.2.3 Know and apply grade-level phonics and word analysis skills in decoding words
- RF.2.4 Read with sufficient accuracy and fluency to support comprehension

Writing

- W.2.1 Write opinion pieces in which they introduce the topic or book they are writing about, state and opinion, supply reasons that support the opinion, use linking words (e.g., because, and, also) to connect opinion and reasons, and provide a concluding statement or section.
- W.2.2 Write informative/explanatory texts in which they introduce a topic, use facts and definitions to develop points, and provide a concluding statement or section.
- W.2.7 Participate in shared research and writing projects (e.g., read a number of books on a single topic to produce a report; record science observations).
- W.2.8 Recall information from experiences or gather information from provided sources to answer a question.

Speaking and Listening

- SL.2.1 Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.
- SL.2.2 Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.

Language

 L.2.4 – Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 2 reading and content, choosing flexibly from an array of strategies.

Mathematics

• MD.2.1 – Measure the length of an objective by selecting and using appropriate tools such as rulers, yardsticks, meter sticks, and measuring tapes.



Planning a Text Set

Step 1: Choose an Anchor Text and Determine the Enduring Understanding

- Select an anchor text that is high quality, content rich, and appropriately complex. Consider students' interests and your instructional aims.
- Read the text closely, paying attention to its various complexities. Determine the Big Idea or Enduring Understanding of the text set, keeping in mind the content and themes naturally occurring in the anchor text.
 - o Explore a concept or theme
 - o Understand different perspectives about an idea or event
 - o Explore a content area topic in depth from science or social studies
 - o Explore a writing style or format through an author or genre study

Example - Choosing an Anchor Text

"I chose *The Stories Julian Tells* by Ann Cameron. At the beginning of the year, I feel this would present my 3rd graders with a challenge while still being accessible to them. It also allows me to build complexity as I move through the text set. Looking at the qualitative measures of the text, I like the way the character of Julian is developed through the different stories and how each story ties back to the central theme in slightly different ways. While some stories are more surface level, others have more layered meanings and build in sophistication with each story. I also like the use of figurative language in the text because it increases the complexity. Finally, I think the students will find the text interesting because getting in trouble and maintaining a positive relationship with family is something they can all understand. I think they will also find humor in the way Julian gets in and out of trouble."

"I chose The Tiny Seed by Eric Carle because it has a high quantitative complexity, with a Lexile of

400L, placing it near the beginning of second grade. This is a good range for my young students. At this time of the year, I feel this will present my kindergarteners with a challenge and an opportunity for building reading stamina, while still being accessible to them. It also allows me to build in science-based standards by introducing the children to information such as the structures and life cycle of a plant. Looking at the qualitative measures of the text, I like the way the theme of perseverance is developed through the character of the 'seed' as it faces many dangers. Additionally, the seed travels across time, a theme typically difficult for young children to conceptualize. The book also contains characteristics of high-quality literature, composed of engaging illustrations, rich vocabulary, a thematically rich-issue of perseverance, and a complex plot that occurs across time. Most importantly, I think the children will find the text interesting because I have noticed a developing interest in plants as they have been exploring and picking

Grade 3

Grade K

the "flowers" (really they're weeds!) growing around the playground."



Example - Determining the Enduring Understandings

"I decided the enduring understanding for the text will be the importance of storytelling and reading to learn lessons and make connections. Students will also learn that storytelling can be a way to learn about other cultures, pass on family history and traditions, and build a strong sense of identity. The 3rd grade social studies standards look at cultures of the different continents (3.14, 3.31, 3.39, 3.46, 3.53, 3.57), so this enduring understanding ties in well especially as an introduction to culture since we will be completing this text set at the beginning of the year. I can introduce the idea with the anchor text and easily build with the supporting texts to explore other countries. Along with my enduring understanding, I also want to focus on theme and character development (RL.3.2, RL.3.3, RL.3.9) because the story is very character driven and within each story Julian tells there is a central message that ties to the overall theme of the book."

Grade K

Grade 3

"I have decided the enduring understanding for the text is how living things change across time. Children will develop an awareness of how a story can communicate the change of time through text and illustrations, as well as develop a deeper understanding that living things vary and change over time, and understanding those changes requires careful observation. This enduring understanding supports the many Kindergarten science standards related to observation, and the enduring understanding is complimented by the specific life science standards about observing and describing plants and understanding their needs (water, food, air). I can introduce these ideas with the anchor text and easily build on them with supporting texts that explore the sequential growth of plants. Along with the enduring understanding, I also want to introduce the notion of perseverance; in particular, as it relates to approaches to learning because the story is an illustration of not giving up. I am hopeful to build the understanding of the term as it relates to the children's persistence in working through experiences."



Reflect and Apply

Step 1: Choose an Anchor Text and Determine the Enduring Understanding

Review a sample text set, located in the appendix section of the manual, focusing on the anchor text and the enduring understanding. Then, create a "picture of knowledge" using the Step 1 explanation and the narratives on the previous pages, as well as your reflections from the text set you just explored. Use the template and key below.

	\triangle	
	What is an anchor text?	
\bigcirc	What is an enduring understanding? How do the enduring understanding and	the anchor text work together?
\bigcirc) What is still confusing to you? What do y	



Step 2: Select Additional Texts and Media that Build on the Anchor Text

- Select texts and media that connect to the anchor text and support the enduring understanding.
- Include a variety and balance of text formats (poetry, songs, media, art, informational text, literary text, etc.) that are also complex, high quality, and content rich.
- Organize supporting texts so they build in knowledge and complexity. It is best to begin
 with a concrete connection that moves to a more abstract, thematic, or analytical
 connection.

Example

"After searching several online databases and consulting with my school librarian, my grade level team and I settled on three literary texts: *The Bee Tree* by Patricia Polacco (AD680L), *The Fantastic Flying Books of Mr. Morris Lessmore* by William Joyce (AD650L), and "I Learn Firefighting" from *More Stories Julian Tells* by Ann Cameron (520L). We also selected two informational texts, *A Page is a Door* by Remy Charlip (1370L), and *My Librarian is a Camel: How Books Are Brought to Children Around the World* by Margariet Ruurs (970L), and two nonprint texts, *The Fantastic Flying Books of Mr. Morris Lessmore* (film) and *The Red Book* by Barbara Lehman.

Together my team and I looked at both the quantitative and qualitative measures of each selection and considered how each text built towards the enduring understanding in order to organize them in the text set. We decided to begin with *The Bee Tree* by Patricia Polacco because it provides an analogy for the reading process and should help the students as they learn to read more analytically in 3rd grade.

Grade 3

We followed that text with "A Page is a Door" by Remy Charlip, which is a short text but extremely complex. It expresses the idea that similar messages, like experiences, life lessons, and traditions, can be conveyed through different texts, which helps us to begin building on the enduring understanding of storytelling and the importance of learning lessons and making connections.

The Fantastic Flying Books of Mr. Morris Lessmore by William Joyce will be next because this text will allow us to discuss central message and analyze author's craft by looking at how the central message is conveyed through key details. This study will prepare the students for the anchor text.

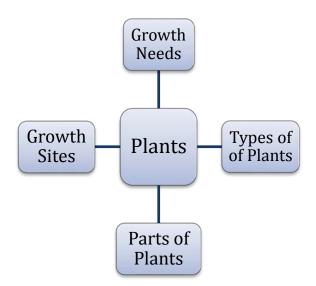
The next text will be *My Librarian is a Camel: How Books Are Brought to Children Around the World* by Margariet Ruurs because it explores different countries and the importance of books in their cultures. This text focus will help us to continue developing the enduring understanding while expanding students' knowledge of different countries.



With the foundation laid by the previous texts, we will begin our anchor text *The Stories Julian Tells* by Ann Cameron, tying in the enduring understanding and practicing the reading strategies we identified earlier.

Finally the non-print sources will be introduced. Both of these sources are wordless, so we will encourage students to create their own stories based on the experiences they see in the film and in the pictures of the book."

"As a beginning step, my team and I sketched out a learning web that frames our investigation with the children. The web consists of some big ideas that will serve to support development of the enduring understanding and as the foundation of the study, open to evolution as the children learn and ask new questions.



Grade K

Then, my grade level team and I settled on the literary texts, *The Tiny Seed* by Eric Carle (400L), *The Carrot Seed* by Ruth Kraus (AD230L), and *Planting a Rainbow* by Lois Ehlert; one informational text, *The Mystery Seed* by Christopher Raymond; and, two non-print texts, "Growing" by Hap Palmer (Music Video), and "The Needs of a Plant" (DVD) by Harry Kindergarten Music. We also decided to add a flannel board retell of *Jack and the Beanstalk* in order to extend the literary genre.

Together my team and I looked at both the quantitative and qualitative measures for each selection and considered how each contributes to the big idea and enduring understanding of the study, in order to organize them in the text set. We decided to begin with *The Mystery Seed* by Christopher Raymond because it provides specific information about the life cycle and structure of a plant. This text will provide prior knowledge helpful for comprehending the anchor text. We plan to follow our read of *The Mystery Seed* by briefly revisiting the text *Pumpkin, Pumpkin* by Jeanne Titherington, a familiar text from a previous study. This text is relatively easy, and one students are familiar with. Coupling these readings together at the beginning of the study will work to position the children's cognitive process, possibly prompting assimilation and accommodation of known and new information about seeds, plants, structure, and growth.



Building off of *Pumpkin Pumpkin*, we will introduce *The Carrot Seed*, by Ruth Kraus, in order to set the stage for the theme of time that surrounds the anchor text. Further, this book is a great basis for introducing "The Needs of the Plant" by Harry Kindergarten Music which will be integrated into the daily circle time routine to better understand what a plant needs to survive (non-print texts will be used across the course of the text set, as long as children demonstrate interest and engagement).

To introduce that flowers are plants and grow from seeds like pumpkin and carrot plants, *Planting a Rainbow* will be read next. With the foundation laid by the previous texts, we will begin our anchor text *The Tiny Seed* by Eric Carle, tying in the enduring understanding and connecting the text to the previously read texts and experiences.

Finally, the second non-print text "Growing" (song) by Hap Palmer will be introduced. Because this final source underscores the concept that living things grow and change, children will be challenged to make a broader connection, outside of plant growth. As a culminating task, children will be encouraged to author their own story about a growing seed."



Reflect and Apply

Step 2: Select Additional Texts and Media that Build on the Anchor Text

Return to the text set you reviewed earlier, and this time focus on the additional texts and media. Then, create another "picture of knowledge" using the Step 2 explanation and the narratives on the previous pages, as well as your reflections from the text set you just explored. Use the template and key below.

ding?
time?



Step 3: Design an Extension Task to Wrap Up the Text Set

- Design an extension task
 - o An extension task should give students an opportunity to synthesize what they have learned from the various pieces of the text set.
 - o An extension task should emphasize the enduring understanding.
 - o An extension task should require speaking, drawing, or writing.
- An extension task may connect to other tasks students have completed, such as a culminating task from repeated readings of the anchor text, or daily tasks linked to the supporting texts.

Example

"Thinking about the enduring understanding of the text set, the importance of storytelling and reading to learn lessons and make connections, and knowing that we will be working on identifying the central message or theme and character development, I want my extension task to tie all of those ideas together. I think it would be both authentic and fun for the students to try storytelling since the anchor text is about the stories Julian tells to his family.

I've decided to have the students write a narrative using *The Stories Julian Tells* by Ann Cameron as the mentor text and *The Red Book* by Barbara Lehman. With this task they can become the author, create their own central message, develop characters, and use storytelling to teach lessons and make connections, pulling in some of their understandings of how culture influences stories. The task will instruct students to write a story based on the illustrations in *The Red Book* using the writing style of *The Stories Julian Tells* by Ann Cameron. Students will establish the situation, introduce a narrator, and organize the events. They will use dialogue and descriptions of the thoughts and feelings of the characters to show how they respond to different events.

Grade 3

Now that I know what I want my students to do in the extension task, I need to make sure that my daily instructional tasks help prepare my students. I will need to design daily tasks that help students to focus on how the author develops character, uses key details to build the central message, and organizes events to tell a story. I will also need to design culminating tasks that allow me to see how students are working towards the skills they need for the extension task as well as how they are comprehending the texts in the set. I think I'll create a culminating task based on the anchor text and have them identify a central message that can be learned from reading *The Stories Julian Tells* and explain how that message is conveyed through the main characters in the text. I will create another culminating task that will require students to use multiple texts, comparing and contrasting Julian from *The Stories Julian Tells* and *More Stories Julian Tells*, and a task that looks at storytelling and how it affected the main characters in *The Bee Tree, The Stories Julian Tells*, and *The Fantastic Flying Books of Mr. Morris Lessmore*. The thinking and knowledge required for those tasks should prepare students for the narrative writing in the extension task and give me a good picture of how well they are comprehending the material."



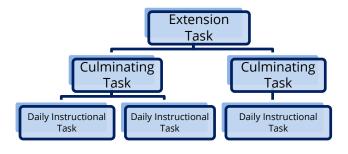
"Thinking about the enduring understanding of the text set, how living things change across time, and knowing that we will be working on using dictation, illustration, and writing to express an idea on a known topic, I want the extension task to tie those ideas together. I think it would be engaging for the children to observe seeds sprouting into plants and record the changes they witness. Planting seeds in a plastic bag at the beginning of the text set study will bring concrete experiences in perseverance (children will practice not giving up on waiting for the seed to sprout), a chance to document changes of a seed across time, a systematic look at the growth cycle of a plant (roots, sprout, stem, leaves, etc.), and an understanding of plant needs (water, sun, soil).

For an extension task, I've decided to have the children write a narrative using *The Tiny Seed* by Eric Carle as a mentor text for crafting their own story about a growing seed. With adult modeling, guidance, and support on this task, the children will become the author and illustrator, create their own narrative about a growing seed, and make connections that pull in some of their understandings about how seeds change into plants over time. The children will use a combination of drawing, dictation, invented spelling, and sight words to craft their stories.

Grade K

Now that I know what I want my children to do in the extension task, I need to make sure that my daily instructional tasks work to prepare them. As much as I will need to design daily tasks that help children focus on how the author uses illustrations and details to organize events to tell a story, I will also need to design opportunities for experiential knowledge, intentionally allowing children opportunities to construct their own knowledge that will serve them in making sense of the world and the text. I will also need to be sure to provide many shared writing opportunities that model turning ideas and speech into print that can be understood by a reader. These smaller tasks will also allow me to see how the children are grappling with and developing the knowledge and skills they need for the extension task.

I'll create a culminating task based on the anchor text, the informational text, and the seed observations by designing a small group lesson that focuses on illustrating a diagram of the structures of a plant. I will create another culminating task that requires the children to think across texts and deeply analyze the meaning of the text and illustrations in order to gain knowledge about what seeds and plants need to grow. This will set them up to respond to the prompt, using text evidence to answer the question "What dangers did the seed face and what dangers did the plant face?" The experiences, thinking, practice, and knowledge required for those tasks should prepare students for the narrative writing in the extension task."





Step 4: Identify the Standards that will be Taught Through the Text Set

- Review the texts selected for the set.
- Determine which literary or informational text standards the set aligns to.
- Determine additional ELA standards, such as foundational skills or language, that also align well with the set.
- Determine if content standards, such as social studies or science, align with the set.
- Consider any writing tasks that will be paired with the text readings, and determine aligned writing standards.

<u>Note</u>: Standards can also be selected first, and then texts are carefully chosen that support those standards. With this approach, it's important to still let the text drive instruction – texts should not be made to "fit" a standard.

Example

"Now that we have our texts chosen and have designed our tasks, my team and I are ready to see which standards align with our instruction. Because the texts all have a strong central message, we want to pull in standard RL.3.2. Within that standard the specific skill we want students to learn is how to determine the message in the text or chapter and support that message with key details. The literary texts are also very focused on character development. In *The Stories Julian Tells* we will have to spend time discussing Julian's traits and motivations and how that influences his stories. For this reason, we think we will naturally hit standard RL.3.3, describe characters in a story and explain how their actions contribute to the sequence of events. Within that standard the specific skill the students need to learn is how to identify adjectives or phrases that describe Julian and be able to support their choices through what Julian says, thinks, or does. Because we will be looking at adjectives, students will need to know what they are. Though standard L.3.1a won't be a focus standard, we may want to consider it a supporting standard as we move through the text set.

Grade 3

Finally, in The Stories Julian Tells, the reader has to compare and contrast the stories Julian tells in order to connect them to the overall theme and to understand how Julian develops throughout the story. For this reason, standard RL.3.9, compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters, is a great fit. Within this standard, the skill we want the students to learn is how to compare and contrast the messages of the stories told in each chapter. Finally, because the anchor text uses figurative language, we want to pull in RL.3.4, determine the meanings of words and phrases as they are used in text, distinguishing literal from nonliteral language. The use of figurative language is one of the features that makes this text complex, so to be able to identify it and determine what it means will enhance students' comprehension of the text. There may be other standards, like the language standard, which will be addressed in passing, but these will be our focus standards for the text set and will be assessed through the daily instructional tasks, culminating tasks, and extension task."

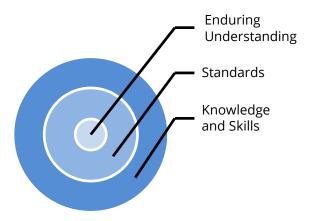


"Now that we have our texts chosen and have designed our tasks, my team and I are ready to see which standards align with our instruction. Because a primary goal of a read aloud is to engage children in focusing on key ideas and details by asking and answering questions and participating in conversations that include book reading and theme-based vocabulary, RL.K.1 and SL.K.1 will serve as overarching learning goals for each interactive read aloud. Because the texts all have unfamiliar words and use illustrations to support the story, we will also pull in standards RL.K.4 and RL.K.7. Further, RI.K.10 sets the expectation of children actively listening and participating in small and large group activities when literature is read aloud or discussed, so we will intentionally design literary experiences for both large and small group work.

Grade K

Because *The Mystery Seed* and "The Needs of a Plant" provide information about a specific topic, we will want to craft opportunities for children to practice using illustration, dictation, invented spelling, and sight words to explain the information about plant structures and life cycles (W.PK.2). As it is necessary to offer multidimensional forms of representation, the classroom environment will foster opportunities for children to create with blocks, dramatic play, clay, paint, and other materials to extend their understanding of experiences and stories (SL.K.5). Within that standard, we will want children to have access to theme-related materials and literature for independent practice, so additions will be made to classroom centers (seeds, plants, soil, flowers, additional texts in class library, etc.).

Life Science standards will serve as the core science standards for developing an understanding of observation, plant parts and needs, and how living things change over time, all of which are supported in *The Mystery Seed*, *The Carrot Seed*, *The Tiny Seed* and "The Needs of a Plant". There may be other standards which will be addressed in passing, but these will be our focus standards for the text set. Language and writing standards will be modeled through planned read alouds and hands-on experiences, and practiced by the children through daily instructional tasks, culminating tasks, and the extension task."





Reflect and Apply

Step 3: Design an Extension Task to Wrap Up the Text Set

Step 4: Identify the Standards that will be Taught Through the Text Set

Return to the text set you reviewed earlier, and this time focus on the tasks and standards. Then, create another "picture of knowledge" using the Step 3 and Step 4 explanations and narratives on the previous pages, as well as your reflections from the text set you just explored. Use the template and key below.

\triangle	
How do the tasks connect to and support	each other throughout the text set?
What drives the final decision when dete	ermining what standards to focus on in the unit?
Considering the standards and the tasks, they complete this text set?	what knowledge and skills will students need as
What is still confusing to you? What do y	ou still wonder about?



Step 5: Revisit, Revise, and Refine the Text Set

- Continue to tweak and improve text sets. As you use them, you will find areas that need more attention, texts that can be added or omitted, and ways to increase rigor and alignment between texts, questions, and tasks.
- Collaborate with other teachers in your grade level and school to strengthen text sets.

Resources for Completed Text Sets

There's no need to start from scratch! Many strong text sets already exist and can be adapted to fit your students, your curriculum, and your pacing guide.

- **Achieve the Core, Text Set Project** http://achievethecore.org/page/1112/text-set-project-building-knowledge-and-vocabulary
- Louisiana Department of Education, K-12 Planning Resources http://www.louisianabelieves.com/resources/library/k-12-ela-year-long-planning
- Achieve the Core, Read Aloud Project (This site is helpful in finding strong anchor texts. Many literary texts have a paired informational text.)

 http://achievethecore.org/page/948/search-for-lessons-to-use-with-read-aloud-stories-early-elementary
- **NewsELA Text Sets** (You can pull from here, but you will need to add to the sets to vary the text formats and will have to do pre-work to create the Read Aloud Lessons) https://newsela.com/text-sets/#/featured
- Council of Chief State School Officers (CCSSO) Text Sets http://www.ccsso.org/Navigating_Text_Complexity/Showroom_Models.html



Reflection: Adapting Text Sets

With your group, turn to the text set you've been reviewing one final time.

- Discuss with your group how you would refine or modify this text set in order to use it in your classroom.
 - o How would you fit this text set into your literacy block?

o What would you need to do to make it rigorous and relevant for your students?

o What would you add? Omit? Change?

- Make notes on the changes your group would make.
- You can use the template on the following page to help organize your notes and revisions.



Blank Text Set

Text Set Title:			
Text Set Grade Placement:			
Enduring Understandings			
	Text and I		
(Indicate in v		vorks are to be introduced and taught.)	
Anchor Text	Title:		
	Author:		
Supporting Works	Book(s) 1. 2. Article(s) 3. 4. Poem(s) 1. 2. Infographic(s) 3. 4. Other Media 5. 6. Supporting Works will be	e introduced/taught in the following order:	
Standards			
Kn	owledge	Skills	
	Extension Task		



Micro Lab

Directions

- 1. Participants group themselves into trios and identify as individual A, B, or C in the group.
- 2. The facilitator will pose a question and each person in the group will have an opportunity to respond.
- 3. Responses will be timed. While the A's respond to the questions, the other member of the group will listen.
- 4. No interruptions are allowed during individual sharing.
- 5. Each member of the trio will have 20 seconds to respond when it is their turn.
- 6. At the end of the activity, the facilitator will debrief the Micro Lab

Questions

- How do text sets support students' reading achievement?
- How are read aloud lessons and text sets connected?
- How do read alouds and text sets support our bigger goal of building students' knowledge?



Module 5: Connections and Closing

Objectives

- Review the components of reading and understand the "Read about it, Think about it, Talk about it, Write about it" framework
- Make key connections to Modules 1-4

TEAM Alignment

- Teacher Content Knowledge
- Instructional Planning

Reading K-12 Standards

As the young adult author Walter Dean Myers famously stated in almost every interview, "Reading is not optional." In this age of information, students and employees must be able to read detailed, complex text to interpret the world around them. Be it the literary world, the natural world, the academic world, or the work world, "Reading is a matter of survival" (Smith, 2014). With the importance of reading as a key skill to access knowledge, the standards committee focused attention on building a strong progression of standards from Kindergarten to twelfth grade that develop students' ability to think critically about what they read. These reading standards are based on the understanding that direct, explicit instruction of language and reading leads to strong confident readers who are able to:

- Make inferences in increasingly complex text and logically explain their thinking behind the inferences;
- Determine central ideas of texts, unpack the development of the ideas, and summarize key aspects of a text to show the relationship between the details and the central ideas;
- Analyze how and why ideas, events, and characters develop and interact over the course of a single text;
- Interpret the explicit and subtle uses of language to shape meaning;
- Analyze how form and structure contribute to meaning making;
- Assess how point of view, perspective, and purpose impact the development of a text:
- Integrate and evaluate content in diverse media formats and analyze the impact on a text;
- Evaluate arguments and trace the key points;
- Analyze ideas across texts and time;
- Build knowledge from content-rich nonfiction; and
- Consider alternate and opposing interpretations of text.

As with the other strands, the focus in elementary is on the foundational skills married with the reading skills. Middle school solidifies the foundation and continues to build reading stamina with increasingly complex literature and literary nonfiction, and the high school standards focus on the students' ability to recognize archetypal patterns, nuances of language, and inter-textual connections.

In addition, when analyzing the Reading standards, Reading Standard 10 is integral to understanding the other nine. The basic skills for reading are addressed in the Foundational Literacy standards, and the skills for comprehension are embedded in the Reading standards. Furthermore, the skills are applied to grade level texts. Reading Standard 1 for both Literature and Informational Text are the building blocks for the teaching of the other standards because it focuses on the students' ability to make inferences and to cite the evidence that leads to their inferential thinking.

Literature and Informational Text in the English/Language Arts Classroom

Elementary students (K-5) interact with an equal division of time in literature and informational text. Secondary students (6-12) focus on literature and literary nonfiction in the English classroom. Because secondary schools departmentalize by content area, the emphasis on reading informational text is divided across the specialized disciplines. Through careful attention to word choice and structures in literature and literary nonfiction, students can:

[become] fluent in the decoding processes [enabling them] to allocate the time and attention necessary to process the ideas, information, story, and intellectual arguments and assumptions presented.....For that reason, readers must engage in an active construction of meaning, in which they grapple with the text and apply their earlier knowledge as they question, analyze, and probe. In the process, they learn to build knowledge and go beyond the wisdom of the author to think their own thoughts (Woolf & Barzillai, 2009).

Elementary Classrooms	Middle Grade ELA Classrooms	High School English Classrooms
50% literature with introduction to the different genres.	Emphasis on literature with an integrated examination of themes across genres; some specific genre studies.	Emphasis on literature and the interaction among archetypal story patterns and the references of classical, traditional, and religious texts in contemporary texts.
50% informational text with introduction to the different text features and text structures in scientific and social science texts.	Literary nonfiction as a means of exploration on matters of science, social studies, and other specialized disciplines.	Literary nonfiction as a means of contemplation of concepts on matters of science, social studies, and specialized disciplines.
	Informational text as it can be used to research and support an argument.	Sophisticated informational text from specialized disciplines as it can be used to research and support an argument.

Background to Guide Decision-Making

Students need to experience a range in text variety, complexity, and length. As teachers wrestle with the percentage of time, they focus not on the formula, but on the intention of using a balance of informational texts to build background knowledge to lead into and/or supplement a more complex anchor text. Units of texts need to be thematically aligned to support the development of background knowledge, which supports comprehension.

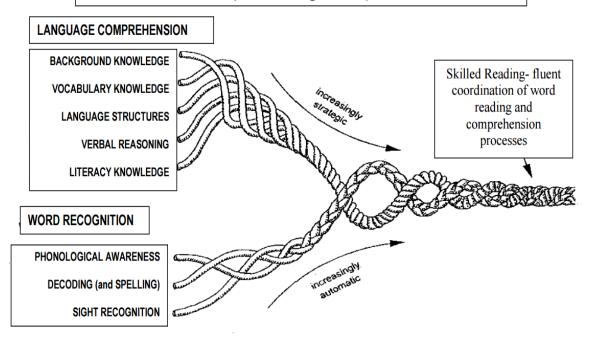
If our students are to graduate with the requisite reading skills, then the foundation must be established in the early grades, with emphasis on print concepts, phonological awareness, phonics and word recognition, word composition, and fluency. These foundational skills paired with the Reading standards will develop readers who can decode words and sentences with automaticity, so they can derive context and make meaning of a text that they read.

Ultimately, the act of reading is a cognitively demanding skill. With careful guidance and instruction, students can fluently read words and sentences, so they can have access to the world of ideas presented to them in print.



Reviewing the Components of Reading

The Many Strands that are Woven into Skilled Reading (Scarborough, 2001)



- Retrieved from Florida Center for Reading Research

Discussion

 How do repeated interactive read alouds and text sets support students in becoming skillful readers? Which strands of the reading rope are taught through read alouds and text sets?

<u>Note</u>: While many skills and standards can be taught effectively through read alouds, students need to experience **comprehensive reading instruction** that includes additional and explicit strategies, such as shared reading, guided reading, word study, etc.



A Framework for Text-based Instruction



Reading is obtaining meaning from printed material (Graves, Juel, & Graves, 2006). Historically, it was held that meaning resided exclusively in the text. However, Rosenblatt (1978) changed this perception when she posited that reading is a transactional process. The transactional theory maintains that the reader must transact with the text to make meaning. According to the transactional view, meaning does not reside in the text itself nor can meaning be found just with the reader; in fact, it is when the two transact that meaning occurs.

- Morrison and Wlodarczyk, 2009

Any time students engage with a text they should be given opportunities to engage, or transact, with it. Engagement with text means listening to it, thinking about it, talking about it, and drawing or writing about it. This framework can be used to evaluate the effectiveness of any literacy routine.

- **Read About It:** read alouds, shared reading, guided reading, partner reading, independent reading, etc.
- **Think About It:** teacher think alouds, text-dependent questioning, student think time, etc.
- **Talk About It:** interactive/dialogic reading, partner discussion, small group or whole class discussion, accountable talk, etc.
- Write About It: interactive writing, modeled writing, shared writing, explanations, synthesizing summaries, arguments, etc.



The 6 Ts of Effective Literacy Instruction

Dr. Richard Allington from the University of Tennessee has researched the kind of instruction that best develops students' reading and writing proficiencies. Below is an excerpt from this research:

Time

These [highly effective] teachers had a "reading and writing vs. stuff" ratio that was far better balanced than is typically found in elementary classrooms (Allington, 2001).

In other words, these teachers routinely had children actually reading and writing for as much a half of the school day – often around a 50/50 ratio of reading and writing to stuff (stuff is all the others things teachers have children do instead of reading and writing). In typical classrooms, it is not unusual to find that kids read and write for as little as ten percent of the day (30 minutes of reading and writing activity in a 300 minute, or five hour, school day).

In many classrooms, a 90 minute "reading block" produces only 10–15 minutes of actual reading, or less than 20 percent of the allocated reading time is spent reading. Worse, in many classrooms, 20 minutes of actual reading across the school day (Knapp, 1995) is a common event, which includes reading in science, social studies, math, and other subjects. Thus, less than ten percent of the day is actually spent reading and 90 percent or more of the time is spent doing stuff.

Extensive reading is critical to the development of reading proficiency (Krashen 2001; Stanovich, 2000). Extensive practice provides the opportunity for students to consolidate the skills and strategies teachers often work so hard to develop. The exemplary elementary teachers we studied recognized this critical aspect of instructional planning. Their students did more guided reading, more independent reading, more social studies and science reading than students in less-effective classrooms.

Talk

We saw fundamental differences in the nature of the classroom talk in the exemplary teacher classrooms and the talk typically reported in classroom observational studies. First, we observed these teachers fostering much more student talk – teacher-student, student-student – than has been previously reported. In other words, these exemplary teachers encouraged, modeled, and supported lots of talk across the school day. This talk was purposeful talk though, not simply chatter. This talk was problem-posing, problem-solving talk related to curricular topics (Allington & Johnston, 2002; Johnston, Woodisde-Jiron & Day, 2001).



It wasn't just more talk but a different sort of talk than is commonly heard in classrooms. We described this difference as "more conversational than interrogational."...In other words, teachers and students discussed ideas, concepts, hypotheses, strategies, and responses with others. The questions teachers posed were more "open" questions, where multiple responses would be appropriate.

Tasks

The work these children in these classrooms completed was more substantive, more challenging, and required more self-regulation than the work that has been more commonly observed in elementary classrooms. We observed far less of the low-level worksheet-type tasks and a greater reliance on more complex tasks across the school day and across subject matter. Perhaps because of the nature of this work, students seemed more often engaged and less often off-task than other researchers reported.

- Retrieved from http://www.readingrockets.org/article/six-ts-effective-elementary-literacy-instruction

Discussion

•	How does Allington's research align with the Read About It, Think About It, Talk About It,
	Write About It framework?

• How do repeated interactive read alouds align with this framework?

How can you increase the amount of reading in your classroom?

 How can you increase the amount of text-based thinking, talking, and writing in your classroom?



Closing Activity: Visualize and Share

With a small group, reflect on the entire training. Review the objectives and key ideas from Modules 1-5. On a piece of chart paper, illustrate what you have learned about text selection, repeated interactive read alouds, and text sets that build knowledge. Your illustration should connect what you've learned to how it should be applied in a real classroom.

You may want to include: texts and reasons for selecting them; what the teacher is and is not doing; what the children are and are not doing; how read alouds and text sets fit into broader ELA and content area instruction; vocabulary; etc. Use the space below for brainstorming.



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- 1. Exemplar Complex Texts for Read Aloud
- 2. Resources for Locating High-Quality Texts

Module 3

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- 2. Repeated Interactive Read Aloud Sandwich Foldable Template
- 3. Question Stems Aligned to Anchor Standards
- 4. Revised Tennessee Academic Standards for ELA
- 5. How My Family Lives in America Repeated Interactive Read Aloud Lesson Plan (Informational Text Grade K)
- 6. *The Spider and the Fly* Repeated Interactive Read Aloud Lesson Plan (Narrative Poem Grade 1)
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Module 4

- 1. Cloudy with a Chance of Meatballs Text Set (Grade K)
- 2. Moon Cake Text Set (Grade 1)
- 3. Thirsty Planet Text Set (Grade 2)
- 4. Because of Winn-Dixie Text Set (Grade 3)



Exemplar Complex Texts for Read Alouds

K-1 Exemplar Text List

Read Aloud Stories

Baum, L. Frank. *The Wonderful Wizard of Oz*Wilder, Laura Ingalls. *Little House in the Big Woods*Atwater, Richard and Florence. *Mr. Popper's Penguins*Jansson, Tove. *Finn Family Moomintroll*Haley, Gail E. *A Story, A Story*Bang, Molly. *The Paper Crane*Young, Ed. *Lon Po Po: A Red-Riding Hood Story from China*Garza, Carmen Lomas. *Family Pictures*Mora, Pat. *Tomás and the Library Lady*Henkes, Kevin. *Kitten's First Full Moon*

Read Aloud Poetry

Anonymous. *The Fox's Foray*Langstaff, John. *Over in the Meadow.*Lear, Edward. *The Owl and the Pussycat*Hughes, Langston. *April Rain Song*Moss, Lloyd. *Zin! Zin! Zin! a Violin*

Read Aloud Informational Texts

Provensen, Alice and Martin. *The Year at Maple Hill Farm*Gibbons, Gail. *Fire! Fire!*.

Dorros, Arthur. *Follow the Water from Brook to Ocean*Rauzon, Mark, and Cynthia Overbeck Bix. *Water, Water Everywhere*Llewellyn, Claire. *Earthworms*Jenkins, Steve, and Robin Page. *What Do You Do with a Tail Like This?*Pfeffer, Wendy. *From Seed to Pumpkin*Thomson, Sarah L. *Amazing Whales!*Hodgkins, Fran, and True Kelley. *How People Learned to Fly*

- Retrieved from www.corestandards.org/Appendix_B



Exemplar Complex Texts for Read Alouds

Grade 2-3 Exemplar Text List

Read Aloud Stories

Kipling, Rudyard. How the Camel Got His Hump.
Thurber, James. The Thirteen Clocks
White, E. B. Charlotte's Web
Selden, George. The Cricket in Times Square
Babbitt, Natalie. The Search for Delicious
Curtis, Christopher Paul. Bud, Not Buddy
Say, Allen. The Sign Painter

Read Aloud Poetry

Lear, Edward. *The Jumblies*Browning, Robert. *The Pied Piper of Hamelin*Johnson, Georgia Douglas. *Your World*Eliot, T. S. *The Song of the Jellicles*Fleischman, Paul. *Fireflies*

Read Aloud Informational Texts

Freedman, Russell. *Lincoln: A Photobiography*Coles, Robert. *The Story of Ruby Bridges*Wick, Walter. *A Drop of Water: A Book of Science and Wonder*Smith, David J. *If the World Were a Village: A Book about the World's People*Aliki. *Ah, Music!*Mark, Jan. *The Museum Book: A Guide to Strange and Wonderful Collections*D'Aluisio, Faith. *What the World Eats*Arnosky, Jim. *Wild Tracks! A Guide to Nature's Footprints*Deedy, Carmen Agra. *14 Cows for America*

- Retrieved from www.corestandards.org/Appendix_B



Resources for Locating High-Quality Texts

Social Media Sites

<u>www.readworks.org</u> - ReadWorks provides research-based units, lessons, and authentic, leveled non-fiction and literary passages directly to educators online, for free, to be shared broadly.

<u>www.goodreads.com</u> - The website allows individuals to freely search Goodreads' extensive user-populated database of books, annotations, and reviews.

Children's Literature Review Journals

<u>www.schoollibraryjournal.com/article/CA6703692.html</u> - A collection of book reviews, blogs and articles

<u>www.hbook.com/category/choosing-books/reviews/#</u> - Publications about books for children and young adults

Newspaper (Children's Book Reviews)

<u>www.nytimes.com/column/childrens-books</u> - Review of and essays about children's books

https://www.washingtonpost.com/entertainment/books/children-young-adult/ - Book reviews and recommendations



Children's Literature Data Bases

<u>www.clcd.com/#/welcome</u> - A source for searching the best in children and young adult literature

<u>www.ala.org/alsc/awardsgrants/notalists</u> - Association for Library Services to Children, a list of notable children's literature

<u>www.cbcbooks.org</u> - The Children's Book Council (CBC) is the nonprofit trade association of children's book publishers in North America, dedicated to supporting the industry and promoting children's books and reading

<u>www.nsta.org/publications/ostb</u> - National Science Teacher Association outstanding science trade books

http://tntel.tnsos.org/ - TN Electronic Library

www.newsela.org - NewsELA has tons of articles one can search by interest or difficulty

<u>http://www.frontrowed.com</u> - Front Row has free and great articles- each article has five different reading levels

http://dp.la/ - The Digital Public Library of America (DPLA) provides millions of easily filtered resources for students and teachers to use in a variety of subjects. DPLA brings together primary sources, pictures, sound files, maps, timelines, books, periodicals, apps, and more.

LESSON PLAN FOR RAINFOREST BABIES VIDEO

Weekly Lesson Planning Outline

Text Overview

Type of Text Title, Author, and Source	
Narrative Text	The Great Kapok Tree by Lynne Cherry
Informational Text	Rainforest Babies by Kathy Darling
Poetry Text	Rainforest courtesy of Songs 4 Teachers ©

Student Outcomes Overview

	Day 1 – Monday	Day 2 – Tuesday	Day 3 – Wednesday	Day 4 – Thursday		
Read Aloud	The Great Kapok Tree	The Great Kapok Tree	Rainforest Babies	Rainforest Babies		
Shared Reading		Rainforest Poem				
Daily Focus Question	What happened in this story?	What is the author's purpose for writing this text?	What did you learn about rain forest babies?	How do the animals depend on the rain forest trees?		
Linked Objective	Understand the text at a literal level and summarize the story through a retell, including characters, setting, and sequence of events.	Determine the author's purpose and identify evidence supporting the idea that one reason the author wrote this text was to persuade.	Comprehend this text at a literal level and identify the main ideas from each heading.	Make inferences about why animals need rainforest trees.		
Culminating Task	Both of these texts want the reader to help the rainforest. Which text was the most persuasive? Why?					

Daily Lesson Planning Template

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	Student Outcomes		
Daily Focus Question What did we learn about rain forest babies?			
Exemplar Student Response	Answers will vary but should include a picture of an animal with a fact from the text.		

For students to be able to answer the Daily Focus Question at the level of the Exemplar Response, they must understand and be able to apply the essential knowledge and skill required by the text...

	The "What" – Students must know		The "How" – Students must be able to apply this knowledge within this specific text
	 Non-fiction books are written for the purpose of giving facts or information about a topic. 	→	Students will learn facts and information about rain forest babies.
Essential Knowledge and Skill	When good readers read non-fiction books, they use the text features such as the headings to locate and remember information. Readers do not have to read the entire book like they do with a fiction story, but rather can search for the information they need.	→	Students can learn about the rain forest babies that they find interesting by using the headings. This book does not have a table of contents, so the reader has to flip through the pages and look at the headings to see what animal they want to read about. The book is arranged by the animals that live on the forest floor first, then the understory, then the canopy and within each section, the animals are in alphabetical order. So, if you want to read about a particular animal, first you have to think about what layer they might live in,

 Readers summarize as they read
non-fiction books so that they can
remember the books. One method of
summarizing is to record key words
about each topic and then when you
are finished reading, put those words
into a complete sentence to
summarize the facts.

then look in alphabetical order.

In this book, the different topics are the different animals. To summarize, readers will record key words for the facts about that animal. When they are done reading, they can use their words to say the facts in their own words.

Aligned Common Core Standard(s)	RI.1.2 Identify the main topic and retell key details of text. RI.1.5 Know and use various text features (e.g. headings, tables of contents, glossaries, electronic menus, icons) to locate key facts or information in a text.
Connection to Culminating Question	By finding facts in a non-fiction text, students will be reading for a purpose appropriate to non-fiction text. This will also help them see that non-fiction texts are usually written to inform rather than to entertain or persuade. This will help them decide which text is most persuasive on Friday.

Lesson Roadmap			
Lesson Method	Time	Materials/Preparation	
Orienting Students to Text	5 mins		
Pre-Reading	10 mins	Vocabulary words written on cards or sentence strips	
Read Aloud	10-20 mins	Rain Forest Babies	
		Chart paper	
		marker	
Students' Reaction	5 mins	Signs with 1 star, 2 stars, 3 stars, 4 stars, 5 stars posted around the room or	
		photographs of animals from the book	
Comprehension and Analysis	10-15 mins		
Lesson Assessment	5-10 mins	Paper with blank space up top and lines on bottom - Here	
Closing	2-5 mins	Student's work from the assessment	
Shared Reading	15 mins	Large copy of poem, on chart paper	

	What opening question will you ask to orient students to the text?
	How will your opening question serve to activate background knowledge and/or build anticipation
	for reading?
	How will your opening question help students make connections, either to the text or to their own
Orienting	life?
Students to	T says: "Last week, we talked about how fiction books tell stories and how non-fiction books give facts and
Text	information. Yesterday, we read a fiction book about the rain forest, The Great Kapok Tree. Today, we will
	read a non-fiction book about the rainforest, Rain Forest Babies." T flips through some of the pages and
	shows students the pictures and asks: "How can you tell this is a non-fiction book?" and asks students to
	turn and talk to share their responses. T expects to hear that they see photographs. T can also point out
	the headings and the columns with the facts.
	 What vocabulary words will you pre-teach? How will you teach them?
	What additional context will you build? How will you build it?
	How will you clearly state and model behavioral expectations?
	T will have the following words written on cards: birthplace, enemy
Pre-Reading	T shows first card, birthplace , and follows the steps:
	1. Asks students: "What two words do you see?", provides wait time and calls on a student. T
	expects students to say birth and place. T says: "So I can use the two words inside a compound
	word to help me figure out how to read the word and what it means. So I know that a birth place is
	just the place you are born."
	Give context outside of book: My birthplace is Illinois.

- 3. Give context in book: In the book, each page will tell us about the baby animals' birthplace.
- 4. Ss practice word: Ss **turn and talk** to partner to use birthplace in a sentence. T asks a few students to share with the whole class.
- 5. T tells students to listen for the word birthplace and give a thumbs-up when they hear it.

T shows next card, **enemy**, and follows the steps:

- 1. Give definition: An enemy is the opposite of a friend. For animals, an enemy is a person or animal that hunts them, attacks them, or eats them.
- 2. Give context outside of book: People often say that cats and dogs are enemies because sometimes they don't like each other and may try to bite or scratch each other.
- 3. Give context in book: On each page, we will find out who the animal's enemies are.
- 4. Ss practice word: Ss **turn and talk** to partner to use enemies in a sentence. T asks a few students to share with the whole class.
- 5. T tells students to listen for the word enemies and give a thumbs-up when they hear it.
- What questions will you ask to engage students and help them process their meaning making?
 How will you ask students to respond (e.g. partner whisper, hand gesture, etc.)? What responses are you looking for and how will you give feedback to both correct and incorrect answers?
- How will you clearly state and model behavior expectations?

T reads introduction, then skips to read about the layers on the last page of the book.

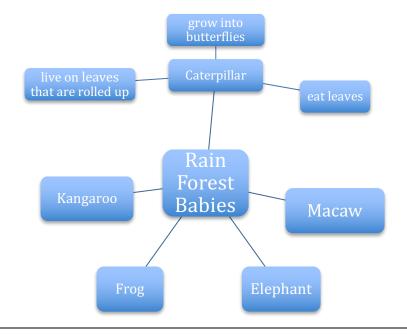
T says: "When we read non-fiction books, we are trying to learn new facts and information, so sometimes we don't have to read the whole book. At the top of each page is a heading (T shows a heading and has students repeat the word heading) and we can use the headings to decide which pages we want or need to read." T explains the structure of this book—the animals are in order of which layer of the rainforest they live in and then within that layer, they are in ABC order.

T turns pages and on each page reads the heading and has students give a yes/no motion to decide if they want to read that page. If some students want to read that page, then the teacher will ask: "What will we read about?" and ask students to do a lean and tell (e.g. on the caterpillar page, T will expect Ss to say, we will read about caterpillars).

After each page, T will add the animal to a rain forest babies' web. T asks students, "What did we learn about the animal?" provide wait time and **call on a few students**. T can add the facts to the web. T explains that the web can help them summarize the important information from the text.

Read Aloud

Example web:



	How will you give students an opportunity to share their reactions to the text?
Students' Reaction	Students decide if they give the book 1, 2, 3, 4, or 5 stars and why. Then, students will walk to a place in the room that has a sign with their rating. When they get to their part of their room, they find a buddy and stand back to back. When the teacher says go, they can turn and share why they gave their rating with their partner.
Comprehension and Analysis	 What text-dependent questions will you ask to focus students on the most important parts of the text? [Be sure to use the Checklist for Evaluating Question Quality!] How will you scaffold questions? When and how will you re-read text excerpts for close reading? How will students answer their text-dependent questions (e.g. orally, in writing, independently, in partners)? What responses are you looking for? How will you know if students have answered their questions correctly? How will you give students opportunities to discuss their answers and critique the reasoning of their peers? T models how she can use the web to remember the facts about each animal and put her notes into complete sentences: "So now, I can remember that the caterpillar eats leaves and lives in leaves. The caterpillar will grow into a butterfly." Ss turn and talk to share the facts about one of the animals, putting them into complete sentences. Invite students to share their answers out loud to the whole class.
Lesson Assessment	 How will students respond to the Daily Focus Question? How will you assess student responses? How will you determine the learning achieved through this lesson? Ss return to their seats and draw the animal they liked learning about best. Ss add a sentence or two with
	facts from the book that they learned. T circulates and asks students to tell her about the facts they learned. T records S answers on clipboards (especially for students who are struggling with writing).
Closing	 How will you give students an opportunity to reflect on, summarize, and/or celebrate their learning and effort? How will you as the teacher use this time to summarize essential knowledge or celebrate students for their effort and/or reasoning? T will ask a S to share the animal they chose and say a fact. T will then call on other students who chose that animal to share their fact. T will repeat with all the different animals. As students share, T will collect pages and group them together by animal. T will tell students that she is going to put them together into a book to remember all the facts they learned, and if students want to remember a fact about a rainforest baby they can use this book to find that information.

Daily Lesson Planning Template

Student Outcomes			
Daily Focus Question	How do the animals depend on the rain forest trees?		
·			
Exemplar Student	S gives specific example: The kangaroo depends on the rain forest trees because the kangaroos eat		
Response	leaves and leaves grow on trees.		

For students to be able to answer the Daily Focus Question at the level of the Exemplar Response, they must understand and be able to apply the essential knowledge and skill required by the text...

	The "What" – Students must know		The "How" – Students must be able to apply this knowledge within this specific text
Essential Knowledge and Skill	 Authors write to persuade, entertain, or inform. Sometimes an author can have multiple purposes. Usually, fiction books entertain the reader while non-fiction books inform the reader. Both fiction and non-fiction books can also persuade the reader to do or think something. Arguments are more persuasive when the author gives multiple reasons and/or appeals to our emotions. 	→	This book mostly informs us about the rain forest babies with facts. However, it can also persuade both implicitly (we can infer how the animals depend on the trees and the babies are really cute as seen in the photographs) and explicitly (in the <i>about the rain forests</i> section at the end the author describes how many of the rain forests have disappeared).
	 Good readers make inferences as they read by using clues from the text and their background knowledge to infer answers to questions that are not explicitly stated. 	→	In this book, readers will have to infer why the animals need the rain forest by using the clues and what they know. For example, the macaw hatches from an egg laid in a tree hole, eats partly digested fruit and seeds, and we sit them sitting on leaves and branches. We know that leaves and branches are on trees, so we can infer that trees are their homes. Also, we know that fruit grows on trees, so we can infer that they need the trees for food.

Aligned Common Core Standard(s)	RI.1.1 Ask and answer questions about key details in a text. RI.1.5 Know and use various text features (e.g. headings, tables of contents, glossaries, electronic menus, icons) to locate key facts or information in a text.
Connection to Culminating Question	Students have learned the different purposes for writing in a previous lesson. Ss saw yesterday that they learned facts from the text, which connects to the purpose of writing to inform. Today, they will work to infer why animals need the trees to think about whether or not this text persuades them to save the forests. Today will help them see that non-fiction books can also persuade us because the facts and information may even be more convincing than someone's opinion. This will help them decide which text is most convincing on Friday.

Lesson Roadmap				
Lesson Method	Time	Materials/Preparation		
Orienting Students to Text	5 mins	Book made after yesterday's lesson		
Pre-Reading	10 mins	Vocabulary cards and book cover posted on wall		
Read Aloud	10-20 mins			
Students' Reaction	5 mins			
Comprehension and Analysis	10-15 mins	Rain Forest Babies		
Lesson Assessment	5-10 mins	Paper with sentence frame (The kangaroo needs the rain forest trees because		
) and blank space to add the picture		
Closing	2-5 mins	Chart from Tuesday's closing and Rain Forest Babies		

Orienting Students to Text	 What opening question will you ask to orient students to the text? How will your opening question serve to activate background knowledge and/or build anticipation for reading? How will your opening question help students make connections, either to the text or to their own life? T will show students the book made after yesterday's lesson. T will ask students to think of a title for the book and lean and tell their partner their title. T will ask several students to share their ideas. T will push Ss to not just say Rain Forest Babies since that is what the book they read is called, but maybe What We Learned about Rain Forest Babies or something similar. T will show the table of contents and ask students: "Which animal do you want to read about?" T will ask students to raise hands to vote and select the most popular. T will model using the table of contents to find the appropriate page number. T will re-read all the pages about this one animal.
Pre-Reading	 What vocabulary words will you pre-teach? How will you teach them? What additional context will you build? How will you build it? How will you clearly state and model behavioral expectations? T will review vocabulary words from yesterday. Point to wall and read the two words. T briefly reviews each word using the steps from yesterday. When students turn and talk, they should try to think of a different sentence. Optional extension: T can dictate a sentence for one of the words for the class and work together to write the sentence on the board as students write sentence at their desks. T emphasizes capital letter at beginning, period at the end and asks student to come up and write some of the sight words within the sentence. T can model stretching out the longer words that are tricky to spell.
Read Aloud	 What questions will you ask to engage students and help them process their meaning making? How will you ask students to respond (e.g. partner whisper, hand gesture, etc.)? What responses are you looking for and how will you give feedback to both correct and incorrect answers? How will you clearly state and model behavior expectations? T will not read aloud the entire text today since today will be used to re-visit portions of the text to infer why the animals need the trees. Specific sections to re-read: Caterpillar Macaw
Students' Reaction	How will you give students an opportunity to share their reactions to the text? This section not used today since students already shared their reactions yesterday.
Comprehension and Analysis	 What text-dependent questions will you ask to focus students on the most important parts of the text? [Be sure to use the Checklist for Evaluating Question Quality!] How will you scaffold questions? When and how will you re-read text excerpts for close reading? How will students answer their text-dependent questions (e.g. orally, in writing, independently, in partners)? What responses are you looking for? How will you know if students have answered their questions correctly? How will you give students opportunities to discuss their answers and critique the reasoning of their peers? T says: "Just like we used clues from the text and what we know to make predictions about what will happen next in a story, we can use clues from the text and what we know to make inferences about details in a text. An inference is a smart guess. Sometimes the book doesn't tell us everything and we have to infer what the details mean. Today, we will infer why the animals need the trees in the rain forest."

T asks: "If I wanted to read about a specific animal, what could I use to help me find the right page?", provides wait time, and **calls on a student.** T expects S to say the headings. If a student says Table of Contents, affirm their answer and clarify that this text doesn't have a table of contents, so instead readers have to use the headings.

T models using the headings to read about a specific animal (caterpillar)

T models thinking about and recording specific facts about the animal and using these facts (hatch from egg laid on bush, eats leaves) + background knowledge (leaves grow on trees, must have food to survive) infer why the animal needs the rain forest trees (I infer that the caterpillar needs the trees because they are its home and food.)

Sample Chart: (Another visual is copied at the end of this plan)

Animal	Clues from the Text	What I Already Know	Inference
Caterpillar	Eats leaves, lays eggs on leaves	Leaves grow on trees	I infer that caterpillars need trees because they are its home and food.

T asks students to practice finding the facts and making an inference after reading about the Macaw. T records facts on the chart: eat partly digested fruit and seeds, egg laid in a tree hole and what I know: fruit and seeds grow on plants. T asks, "Why does the macaw need the rain forest trees?" and Ss turn and talk to share their responses. T expects Ss to say: I infer the Macaw needs the rainforest trees because they give it food and a home.)

T asks students: "What is the same about both these animals?" and asks Ss to **turn and talk** to share their responses. T expects Ss to say that they both need the trees.

If students demonstrate proficiency in making inferences about why animals need trees, move on to the lesson assessment. If not, read more pages, model your thinking, and give students more practice in considering text evidence to make inferences.

Lesson

- How will students respond to the Daily Focus Question?
- How will you assess student responses? How will you determine the learning achieved through this lesson?

T reads another page (i.e. kangaroo) and asks Ss to answer: "Why does the kangaroo need the rain forest trees?" Ss complete sentence frame: The kangaroo needs the rainforest trees because

_____. When Ss finish, they can add a picture of the kangaroo. T circulates to ask students to share their responses. T prompts students to tell her about the clues they used in the text as well as what they know that helped them make their inference. T records this information on chart/clipboard with rubric.

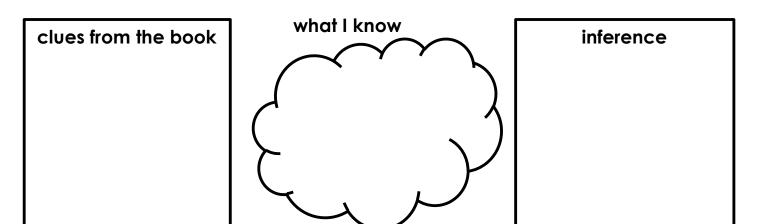
Assessment

- How will you give students an opportunity to reflect on, summarize, and/or celebrate their learning and effort?
- How will you as the teacher use this time to summarize essential knowledge or celebrate students for their effort and/or reasoning?

Closing

T shows Ss the author's purpose chart from Tuesday and reminds students that authors can write to inform, entertain or persuade. T asks Ss: "Why do you think Kathy Darling wrote this book?" and asks Ss to **turn and talk**. Then, T reads last page in the book (about the rain forests) and asks Ss to **turn and talk** again about why they think the author wrote the book. T facilitates discussion around the author's purpose, possibly prompting students to think more deeply and then adds to chart:

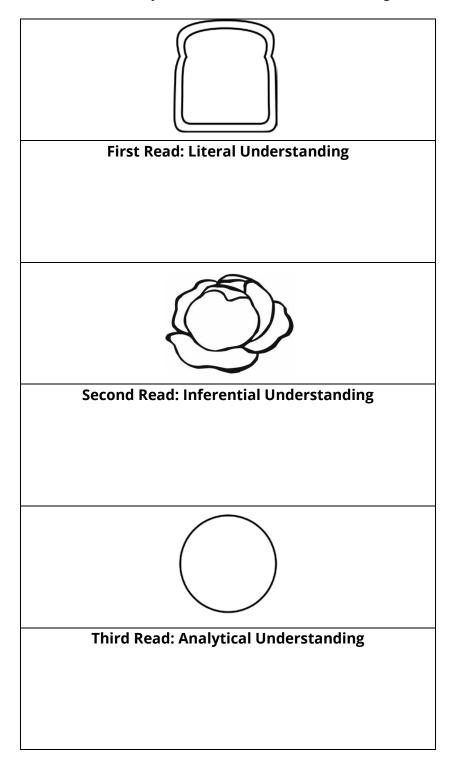
The Great Kapok Tree **Rain Forest Babies** Rainforest THE GREAT KAPOK TREE The author was trying to The author wanted to persuade the reader to inform us with facts about help save the forests. The rain forest babies. She author also wanted to also persuaded us entertain us because she because we learned that wrote it as a story with the all the rain forest babies animals as characters and need the rain forest trees. made them talk.





Read Alouds - Sandwich Foldable Activity

Fold along each line accordion-style (with the sandwich pieces facing up) to create a foldable. Under each header, write a summary of what that level of understanding looks and sounds like.



TEXT DEPENDENT QUESTIONS

	Key Ideas and Details	
1. Read closely to determine what the text	2. Determine central ideas or themes of a	3. Analyze how and why individuals,
says explicitly and to make logical	text and analyze their development;	events, and ideas develop and interact
inferences from it; cite specific textual	summarize the key supporting details and	over the course of a text.
evidence when writing or speaking to	ideas.	
• What are the key ideas in this text /story?	• Retell the story.	 Identify characters, setting, major events.
• What can voll infer from the title, headings	• What is the story or article beginning to be	 Explain key details that support the author's
and anecdotes in this book?	about?	message.
• Who was the most important character in the	 What is the theme of the story? 	 Compare and contrast (characters, setting,
story? What makes	 What message was the author trying to share? 	events, etc.).
 Who, what, where, when, how questions 	 What could the main character have learned 	• Explain how and interact in this
 What key details help support the main idea of 	that I could also learn?	story.
~:	•	 Describe how (name of character) respond to
 What key details and/or examples support the 	 What was a moral or lesson in the story? 	(major event and/or challenge).
main idea of	 Summarize the text. 	 Explain how (name of character) changed in
 What have you learned from this [text]? 	 Retell the (fables, folk tales from diverse 	the story.
	cultures).	• Why does
	 What is the main idea of this text? 	• How does feel about
	 What are the 2 or more main ideas in this 	 How does show persistence (or
	text?	other character trait) in
	 What key supporting details did the author 	 How does this help the reader learn more
	cite? , '	about's character?
		 What can we infer about the characters
		and;
		 What do readers learn about the family's
		relationship from this section?
		 What does's conversation with
		reveal?
		 What event did the author include to show
		the reader?
		 Describe connections between
		• Explain relationships or interactions between 2
		or more (individuals, events, ideas, concepts)
		in this text based on specific information in it.
		 Explain the procedures described in this

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TEXT DEPENDENT QUESTIONS

Craft and Structure

4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

- What does (word or phrase from the story, figurative language, sensory word,) mean?
 - What does Herculean (or other Mythology vocabulary) mean in this story?
- Describe how words and phrases (regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem or song
- What kind of text is this? (poem, drama, prose, etc.) How do you know?
- Explain the meaning of (general academic vocabulary word).
- Explain what (domain/content specific word) means.
- Which words really call our attention here?
 What do we notice as we reread them?
- How does the author's choice of words, the tone of the language, illuminate the author's point of view on the topic?

5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

- What was the (problem, solution)?
- How do (series of chapters, scenes, stanzas) fit together to provide overall structure in this text?
- What text structure did the author use in this text?
- What kind of text is this? (story, article, etc.)
- Look back at the text and see if you can divide it into parts. What parts does the author include?
- Describe the story structure, including beginning, middle, and ending
- Describe the (action, setting) in the story.
- Explain the (structure elements: verse, rhythm, meter of this poem).
- Explain the (structure elements: cast of characters, settings, descriptions, dialogue, stage directions) of this drama/play.
- What might have happened if _____ hadn't happened first?
- How did the author organize the ideas in the (article, book, etc.)?
- Explain how you know that the author used a text structure.
 What text structure did the author use?

- 6. Assess how point of view or purpose shapes the content and style of a text.
- From what point of view is this story told?
- Who is narrating the story? How do we know?Through whose eyes did you see this story?
- Read (two or more accounts of the same event/topic). Analyze the information the authors present.
- What similarities and/or differences are there in (titles of two texts on similar topics)?
- How does the author feel about (topic)?
- How did the graphics help you understand the section about ______?
 - Distinguish between information provided by pictures and words in the text.
- How does your own point of view compare to the author of _______?

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TEXT DEPENDENT QUESTIONS

S
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Integ

7. Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words.*

- Describe (character, setting, event). Use specific examples from the illustrations and/or words.
- Use illustrations and words in print or digital text to demonstrate understanding of characters/setting/ plot.
- How did the author use illustrations to engage the reader in the events of the story?
 - How do the (visual/multimedia elements) help the reader understand the author's message?
- Use illustrations and details in a text to describe key ideas.
- What text features (headings, table of contents, glossaries, electronic menus, icons) did the author include to help the reader?
- How did search tools (key words, side bars, hyperlinks) help the reader?
- How do the [pictures, etc.] help convey the mood of the story?

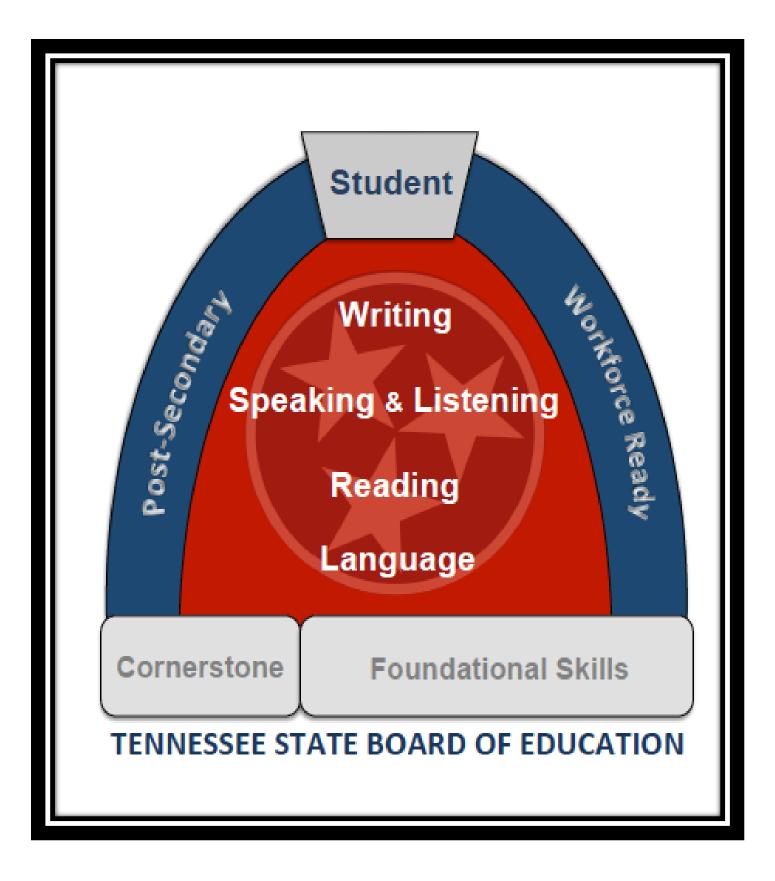
8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.

- Not applicable in Literature—Information Texts only
- Identify the reasons an author gives to support his key point(s).
- Explain how author uses reasons and evidence to support the main idea of
- Identify which reasons/evidence support which point(s).
 - What is the author's point of view on the topic? What in the text makes you say that?
- Describe logical connections between specific sentences and paragraphs.
 Explain cause and effect relationships in the story/text.
- What was the tone of the story/text?

9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

- Compare (characters, titles from the same genre, theme, topic, versions of the same story, etc.).
- Identify similarities and differences between two texts on the same topic.
- Read several texts on the same topic. Write a speech using information from each of source.
 Compare the text to: a movie, webpage, video game, piece of art or music, or other
 - media.
 How does this selection connect to the
- theme of _____?
 How does this selection connect to (other text we have read, content area, etc.)
- How is ______ in paragraphs 1 and 2 like that same idea in paragraphs 3 through 6?
- How is _____ shown in paragraphs 7-11?

 What model does the earth of the country.
 - What mood does the author create?



READING STANDARDS: Key Ideas and Details – Standard #1 R.KID.1

Cornerstone: Read closely to determine what a text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

GRADE SPAN	LITERATURE	INFORMATIONAL TEXT
11-12	11-12.RL.KID.1 Analyze what a text says explicitly and draw inferences; support an interpretation of a text by citing and synthesizing relevant textual evidence from multiple sources.	11-12.RI.KID.1 Analyze what a text says explicitly and draw inferences; support an interpretation of a text by citing and synthesizing relevant textual evidence from multiple sources.
9-10	9-10.RL.KID.1 Analyze what a text says explicitly and draw inferences; cite the strongest, most compelling textual evidence to support conclusions.	9-10.RI.KID.1 Analyze what a text says explicitly and draw inferences; cite the strongest, most compelling textual evidence to support conclusions.
8	8.RL.KID.1 Analyze what a text says explicitly and draw logical inferences; support an interpretation of a text by citing relevant textual evidence.	8.RI.KID.1 Analyze what a text says explicitly and draw logical inferences; support an interpretation of a text by citing relevant textual evidence.
7	7.RL.KID.1 Analyze what a text says explicitly and draw logical inferences; cite several pieces of textual evidence to support conclusions.	7.RI.KID.1 Analyze what a text says explicitly and draw logical inferences; cite several pieces of textual evidence to support conclusions.
6	6.RL.KID.1 Analyze what a text says explicitly and draw logical inferences; cite textual evidence to support conclusions.	6.RI.KID.1 Analyze what a text says explicitly and draw logical inferences; cite textual evidence to support conclusions.
5	5.RL.KID.1 Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.	5.RI.KID.1 Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.
4	4.RL.KID.1 Refer to details and examples in a text when explaining what the text says explicitly; refer to details and examples in a text when drawing inferences from the text.	4.RI.KID.1 Refer to details and examples in a text when explaining what the text says explicitly; refer to details and examples in the text when drawing inferences from the text.
3	3.RL.KID.1 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as a basis for the answers.	3.RI.KID.1 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as a basis for the answers.
2	2.RL.KID.1 Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.	2.RI.KID.1 Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.
1	1.RL.KID.1 Ask and answer questions about key details in a text.	1.RI.KID.1 Ask and answer questions about key details in a text.
K	K.RL.KID.1 With prompting and support, ask and answer questions about key details in a text.	K.RI.KID.1 With prompting and support, ask and answer questions about key details in a text.

READING STANDARDS: Key Ideas and Details – Standard #2 R.KID.2

Cornerstone: Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

GRADE SPAN	LITERATURE	INFORMATIONAL TEXT
11-12	11-12.RL.KID.2 Determine multiple themes or central ideas of a text or texts and analyze their development; provide a critical summary.	11-12.RI.KID.2 Determine multiple central ideas of a text or texts and analyze their development; provide a critical summary.
9-10	9-10.RL.KID.2 Determine a theme or central idea of a text and analyze its development; provide an objective or critical summary.	9-10.RI.KID.2 Determine a central idea of a text and analyze its development; provide an objective or critical summary.
8	8.RL.KID.2 Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary.	8.RI.KID.2 Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary.
7	7.RL.KID.2 Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary.	7.RI.KID.2 Determine a central idea of a text and analyze its development over the course of the text; provide an objective summary.
6	6.RL.KID.2 Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary.	6.RI.KID.2 Determine a central idea of a text and how it is conveyed through details; provide an objective summary.
5	5.RL.KID.2 Determine a theme or central idea of a story, drama, or poem from details in the text; summarize the text.	5.RI.KID.2 Determine the main idea of a text and explain how it is supported by key details; summarize the text.
4	4.RL.KID.2 Determine a theme of a story, drama, or poem from details in the text; summarize the text.	4.RI.KID.2 Determine the main idea of a text and explain how it is supported by key details; summarize a text.
3	3.RL.KID.2 Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.	3.RI.KID.2 Determine the main idea of a text; recount the key details and explain how they support the main idea.
2	2.RL.KID.2 Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.	2.RI.KID.2 Identify the main topic of a multi- paragraph text as well as the focus of specific paragraphs within a text.
1	1.RL.KID.2 Retell stories, including key details, and demonstrate understanding of their central message or lesson.	1.RI.KID.2 Identify the main topic and retell key details of a text.
K	K.RL.KID.2 With prompting and support, orally retell familiar stories, including key details.	K.RI.KID.2 With prompting and support, orally identify the main topic and retell key details of a text.

READING STANDARDS: Key Ideas and Details – Standard #3 R.KID.3

Cornerstone: Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

GRADE SPAN	LITERATURE	INFORMATIONAL TEXT
11-12	11-12.RL.KID.3 Analyze how an author's choices regarding the development and interaction of characters, events, and ideas over the course of a text impact meaning.	11-12.RI.KID.3 Analyze how an author's choices regarding the ordering of ideas and events, the introduction and development of ideas, and connections among ideas impact meaning.
9-10	9-10.RL.KID.3 Analyze how complex characters, events, and ideas develop and interact over the course of a text to impact meaning.	9-10.RI.KID.3 Analyze how an author presents and develops key ideas and events to impact meaning.
8	8.RL.KID.3 Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.	8.RI.KID.3 Analyze the techniques used to distinguish between and to make connections among individuals, events, or ideas in a text.
7	7.RL.KID.3 Analyze how specific elements of a story or drama interact with and affect each other.	7.RI.KID.3 Analyze the relationships and interactions among individuals, events, and/or ideas in a text.
6	6.RL.KID.3 Describe how the plot of a story or drama unfolds, as well as how the characters respond or change as the plot moves toward a resolution.	6.RI.KID.3 Analyze in detail how a key individual, event, or idea is introduced, illustrated, and developed in a text.
5	5.RL.KID.3 Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in a text.	5.RI.KID.3 Explain the relationships and interactions among two or more individuals, events, and/or ideas in a text.
4	4.RL.KID.3 Describe in depth a character, setting, or event in a story or drama, drawing on specific details in a text, such as a character's thoughts, words, or actions.	4.RI.KID.3 Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in a text.
3	3.RL.KID.3 Describe characters in a story and explain how their actions contribute to the sequence of events.	3.RI.KID.3 Describe the relationship between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text, using language that pertains to time, sequence, and cause/effect.
2	2.RL.KID.3 Describe how characters in a story respond to major events and challenges.	2.RI.KID.3 Describe the connections between a series of historical events, scientific ideas, or steps in a process in a text.
1	1.RL.KID.3 Using graphic organizers or including written details and illustrations when developmentally appropriate, describe characters, settings, and major events in a story using key details.	1.RI.KID.3 Using graphic organizers or including written details and illustrations when developmentally appropriate, describe the connections between two individuals, events, ideas, or pieces of information in a text.
K	K.RL.KID.3 With prompting and support, orally identify characters, setting, and major events in a story.	K.RI.KID.3 With prompting and support, orally identify the connection between two individuals, events, ideas, or pieces of information in a text.

READING STANDARDS: Craft and Structure – Standard #4 R.CS.4

Cornerstone: Interpret words and phrases as they are used in a text, including technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

GRADE SPAN	LITERATURE	INFORMATIONAL TEXT
11-12	11-12.RL.CS.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings and language that is stylistically poignant and engaging.	11-12.RI.CS.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text.
9 - 10	9-10.RL.CS.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone, such as how language evokes a sense of time and place, and how it communicates an informal or formal tone.	9-10.RI.CS.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone.
8	8.RL.CS.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including allusions to other texts, repetition of words and phrases, and analogies.	8.RI.CS.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone, including analogies and allusions to other texts.
7	7.RL.CS.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including allusions to other texts and repetition of words and phrases.	7.RI.CS.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including allusions to other texts and repetition of words and phrases.
6	6.RL.CS.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including allusions to other texts.	6.RI.CS.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings.
5	5.RL.CS.4 Determine the meaning of words and phrases as they are used in a text, including figurative language with emphasis on similes and metaphors; analyze the impact of sound devices on meaning and tone.	5.RI.CS.4 Determine the meaning of words and phrases as they are used in a text relevant to a grade 5 topic or subject area, including figurative, connotative, and technical meanings.

4	4.RL.CS.4 Determine the meaning of words and phrases as they are used in a text, including those that refer to significant characters and situations found in literature and history.	4.RI.CS.4 Determine the meaning of words and phrases as they are used in a text relevant to a grade 4 topic or subject area, including figurative, connotative, and technical meanings.
3	3.RL.CS.4 Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language (e.g., feeling blue versus the color blue).	3.RI.CS.4 Determine the meaning of words and phrases in a text relevant to a grade 3 topic or subject area.
2	2.RL.CS.4 Describe how words and phrases supply meaning in a story, poem, or song.	2.RI.CS.4 Determine the meaning of words and phrases in a text relevant to a grade 2 topic or subject area.
1	1.RL.CS.4 Identify words and phrases in stories and poems that suggest feelings or appeal to the senses.	1.RI.CS.4 Determine the meaning of words and phrases in a text relevant to a grade 1 topic or subject area.
K	K.RL.CS.4 With prompting and support, ask and answer questions about unknown words in text.	K.RI.CS.4 With prompting and support, determine the meaning of words and phrases in a text relevant to a Kindergarten topic or subject area.

READING STANDARDS: Craft and Structure – Standard #5 R.CS.5

Cornerstone: Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of a text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

GRADE SPAN	LITERATURE	INFORMATIONAL TEXT
11-12	11-12.RL.CS.5 Analyze how an author's choices concerning the structure of specific parts of a text contribute to its overall structure, meaning, and aesthetic impact.	11-12.RI.CS.5 Analyze and evaluate the effectiveness of the structure an author uses in his or her own exposition or argument, including whether the structure makes points clear, convincing, and engaging.
9-10	9-10.RL.CS.5 Analyze how an author's choices concerning text structure, plot structure, and/or time manipulation create effects such as mystery, tension, or surprise.	9-10.RI.CS.5 Analyze how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text.
8	8.RL.CS.5 Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.	8.RI.CS.5 Analyze in detail the structure of a specific paragraph or section in a text, including the role of particular sentences in developing and refining a key concept.
7	7.RL.CS.5 Analyze the form or structure of a story, poem, or drama, considering how text form or structure contributes to its theme and meaning.	7.RI.CS.5 Analyze the structure an author uses to organize a text, including how the major sections contribute to the whole and to the development of the ideas.
6	6.RL.CS.5 Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.	6.RI.CS.5 Analyze how a particular sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas.
5	5.RL.CS.5 Explain how a series of chapters, scenes, or stanzas fit together to provide the overall structure of particular texts.	5.RI.CS.5 Compare and contrast the overall structure of events, ideas, and concepts of information in two or more texts.
4	4.RL.CS.5 Explain major differences between poems, drama, and stories, and refer to the structural elements when writing or speaking about a text.	4.RI.CS.5 Describe the overall structure of events, ideas, and concepts of information in a text or part of a text.
3	3.RL.CS.5 Refer to parts of stories, dramas, and poems, using terms such as chapter, scene, and stanza; describe how each successive part of a text builds on earlier sections	3.RI.CS.5 Use text features to locate information relevant to a given topic efficiently.
2	2.RL.CS.5 Describe the overall structure of a story, including how the beginning introduces the story and the ending concludes the action.	2.RI.CS.5 Know and use various text features to locate key facts or information in a text efficiently.
1	1.RL.CS.5 Explain major differences between books that tell stories and books that give information, drawing on a wide range of text types.	1.RI.CS.5 Know and use various text features to locate key facts or information in a text.
K	K.RL.CS.5 Recognize common types of texts.	K.RI.CS.5 Know various text features.

READING STANDARDS: Craft and Structure – Standard #6 R.CS.6

Cornerstone: Assess how point of view or purpose shapes the content and style of a text.

GRADE SPAN	LITERATURE	INFORMATIONAL TEXT
11-12	11-12.RL.CS.6 Analyze how point of view and/or author purpose requires distinguishing what is directly stated in texts and what is implied.	11-12.RI.CS.6 Determine an author's point of view and/or purpose in a text, analyzing how style and content contribute to its effectiveness.
9-10	9-10.RL.CS.6 Analyze how point of view and/or author purpose shapes the content and style of diverse texts.	9-10.RI.CS.6 Determine an author's point of view or purpose and analyze how an author uses rhetoric to advance that point of view or purpose.
8	8.RL.CS.6 Analyze how similarities and differences in the points of view of the audience and the characters create effects such as suspense, humor, or dramatic irony.	8.RI.CS.6 Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.
7	7.RL.CS.6 Analyze how an author establishes, conveys, and contrasts the points of view of different characters or narrators in a text.	7.RI.CS.6 Determine an author's point of view or purpose in a text and analyze how an author distinguishes his or her position from that of others.
6	6.RL.CS.6 Explain how an author establishes and conveys the point of view of the narrator or speaker in a text.	6.RI.CS.6 Determine an author's point of view or purpose in a text and explain how it is conveyed in a text.
5	5.RL.CS.6 Describe how a narrator's or speaker's point of view influences how events are described.	5.RI.CS.6 Analyze the similarities and differences in points of view of multiple accounts of the same event or topic.
4	4.RL.CS.6 Compare and contrast the point of view from which different stories are narrated.	4.RI.CS.6 Compare and contrast two accounts of the same event or topic; describe the differences in focus and the information provided.
3	3.RL.CS.6 Distinguish reader perspective from that of the narrator or the perspectives of the characters and identify the point of view of a text.	3.RI.CS.6 Distinguish reader point of view from that of an author of a text.
2	2.RL.CS.6 Determine when characters have different points of view.	2.RI.CS.6 Identify the main purpose of a text, including what an author wants to answer, explain, or describe.
1	1.RL.CS.6 Identify who is telling the story at various points in a text.	1.RI.CS.6 Distinguish between information provided by pictures or other illustrations and information provided by the words in a text.
K	K.RL.CS.6 With prompting and support, define the role of authors and illustrators in the telling of a story.	K.RI.CS.6 With prompting and support, define the role of an author and illustrator in presenting the ideas or information in a text.

READING STANDARDS: Integration of Knowledge and Ideas – Standard #7 R.IKI.7

Cornerstone: Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words.

GRADE SPAN	LITERATURE	INFORMATIONAL TEXT
11-12	11-12.RL.IKI.7 Evaluate the topic, subject, and/or theme in multiple diverse formats and media, including how the version interprets the source text.	11-12.RI.IKI.7 Evaluate the topic or subject in multiple diverse formats and media.
9-10	9-10.RL.IKI.7 Evaluate the topic, subject, and/or theme in two diverse formats or media.	9-10.RI.IKI.7 Evaluate the topic or subject in two diverse formats or media.
8	8.RL.IKI.7 Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from a text or script, evaluating the choices made by the director or actors.	8.RI.IKI.7 Evaluate the advantages and disadvantages of using different mediums to present a particular topic or idea.
7	7.RL.IKI.7 Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multi-media version, analyzing the effects of techniques unique to each medium.	7.RI.IKI.7 Compare and contrast a text to an audio, video, or multimedia version of a text, analyzing each medium's portrayal of the subject.
6	6.RL.IKI.7 Compare and contrast the written version of a story, drama, or poem to the experience of listening to or viewing an audio, video, or live production of a text.	6.RI.IKI.7 Integrate information presented in different media or formats, such as in tables, images, diagrams, and words to develop a coherent understanding of a topic or issue.
5	5.RL.IKI.7 Explain how visual and multimedia elements contribute to the meaning, tone, or mood of a text, such as in a graphic novel, multimedia presentation, or fiction, folktale, myth, or poem.	5.RI.IKI.7 Locate an answer to a question or solve a problem, drawing on information from multiple print or digital sources.
4	4.RL.IKI.7 Make connections between the print version of a story or drama and a visual or oral presentation of the same text.	4.RI.IKI.7 Interpret information presented visually, orally, or quantitatively and explain how the information contributes to an understanding of the text in which it appears.
3	3.RL.IKI.7 Explain how illustrations in a text contribute to what is conveyed by the words.	3.RI.IKI.7 Use information gained from illustrations and the words in a text to demonstrate understanding of a text.
2	2.RL.IKI.7 Use information gained from illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.	2.RI.IKI.7 Identify and explain how illustrations and words contribute to and clarify a text.

1	1.RL.IKI.7 Either orally or in writing when appropriate, use illustrations and words in a text to describe its characters, setting, or events.	1.RI.IKI.7 Either orally or in writing when appropriate, use the illustrations and words in a text to describe its key ideas.
K	K.RL.IKI.7 With prompting and support, orally describe the relationship between illustrations and the story in which they appear.	K.RI.IKI.7 With prompting and support, orally describe the relationship between illustrations and the text in which they appear.

READING STANDARDS: Integration of Knowledge and Ideas – Standard #8 R.IKI.8

Cornerstone: Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.

GRADE SPAN	LITERATURE	INFORMATIONAL TEXT
11-12		11-12.RI.IKI.8 Evaluate how an author incorporates evidence and reasoning to support the argument and specific claims in a text.
9-10		9-10.RI.IKI.8 Evaluate how reasoning and evidence affects the argument and specific claims in a text.
8		8.RI.IKI.8 Delineate and evaluate the argument and specific claims in a text, assessing whether evidence is relevant and sufficient to support the claims and the reasoning is sound.
7	Standard #8 is	7.RI.IKI.8 Trace and evaluate the argument and specific claims in a text, assessing whether the evidence is relevant and sufficient to support the claims.
6	not applicable to	6.RI.IKI.8 Trace and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not.
5	literature.	5.RI.IKI.8 Explain how an author uses reasons and evidence to support points in a text, identifying which reasons and evidence support which points.
4		4.RI.IKI.8 Explain how an author uses reasons and evidence to support particular points in a text.
3		3.RI.IKI.8 Explain how reasons support specific points an author makes in a text.
2		2.RI.IKI.8 Describe how reasons support specific points an author makes in a text.
1		1.RI.IKI.8 Identify the reasons an author provides to support points in a text.
K		K.RI.IKI.8 With prompting and support, identify the reasons an author provides to support points in a text.

READING STANDARDS: Integration of Knowledge and Ideas – Standard #9 R.IKI.9

Cornerstone: Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches an author takes.

GRADE SPAN	LITERATURE	INFORMATIONAL TEXT
11-12	11-12.RL.IKI.9 Demonstrate knowledge of and analyze thematically-related, significant literary texts, considering how two or more texts treat similar themes or topics.	11-12.RI.IKI.9 Analyze and evaluate a variety of thematically-related texts of historical and literary significance for their topics, facts, purposes, and rhetorical features.
9-10	9-10.RL.IKI.9 Analyze a variety of related literary texts and evaluate how an author draws on, alludes to, or transforms source material to provide a deeper and more thorough interpretation of the text.	9-10.RI.IKI.9 Analyze a variety of thematically-related texts of historical and literary significance for the way they address related topics, facts, and concepts.
8	8.RL.IKI.9 Analyze how contemporary texts are shaped by foundational texts or literary archetypes and how authors allude to traditional works, myths, or religious texts; describe how traditional elements are rendered anew.	8.RI.IKI.9 Analyze a case in which two or more texts provide conflicting information on the same topic and identify where the texts disagree on matters of fact or interpretation.
7	7.RL.IKI.9 Compare and contrast an historical account with a fictional portrayal of the same time, place, or character.	7.RI.IKI.9 Analyze how two or more authors writing about the same topic shape their presentations of key information by emphasizing different evidence or advancing an alternate explanation of events.
6	6.RL.IKI.9 Compare and contrast texts in different forms or genres in terms of their approaches to similar themes and topics.	6.RI.IKI.9 Compare and contrast two or more authors' presentation of the same topic or event.
5	5.RL.IKI.9 Compare and contrast stories in the same genre on their approaches to similar themes and topics.	5.RI.IKI.9 Integrate information from two or more texts on the same topic in order to build content knowledge.
4	4.RL.IKI.9 Compare and contrast the treatment of similar themes, topics, and patterns of events in stories from different cultures.	4.RI.IKI.9 Integrate information from two texts on the same topic in order to write or speak about the subject knowledgeably.
3	3.RL.IKI.9 Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters.	3.RI.IKI.9 Compare and contrast the most important points and key details presented in two texts on the same topic.
2	2.RL.IKI.9 Compare and contrast two or more versions of the same story by different authors or different cultures.	2.RI.IKI.9 Compare and contrast the most important points presented by two texts on the same topic.
1	1.RL.IKI.9 Compare and contrast the adventures and experiences of characters in stories including written details and illustrations when developmentally appropriate.	1.RI.IKI.9 Identify basic similarities and differences between two texts on the same topic including written details and illustrations when developmentally appropriate.
K	K.RL.IKI.9 With prompting and support, orally compare and contrast the adventures and experiences of characters in familiar stories.	K.RI.IKI.9 With prompting and support, orally identify basic similarities and differences between two texts on the same topic.

READING STANDARDS: Range of Reading and Level of Text Complexity – Standard #10 R.RRTC.10

Cornerstone: Read and comprehend complex literary and informational texts independently and proficiently.

GRADE SPAN	LITERATURE	INFORMATIONAL TEXT
12	12.RL.RRTC.10 Read and comprehend a variety of literature at the high end of the grades 11-12 text complexity band independently and proficiently.	12.RI.RRTC.10 Read and comprehend a variety of literary nonfiction at the high end of the grades 11-12 text complexity band independently and proficiently.
11	11.RL.RRTC.10 Read and comprehend a variety of literature throughout the grades 11-12 text complexity band proficiently, with a gradual release of scaffolding at the higher end as needed.	11.RI.RRTC.10 Read and comprehend a variety of literary nonfiction throughout the grades 11-12 text complexity band proficiently, with a gradual release of scaffolding at the higher end as needed.
10	10.RL.RRTC.10 Read and comprehend a variety of literature at the high end of the grades 9-10 text complexity band independently and proficiently.	10.RI.RRTC.10 Read and comprehend a variety of literary nonfiction at the high end of the grades 9-10 text complexity band independently and proficiently.
9	9.RL.RRTC.10 Read and comprehend a variety of literature throughout the grades 9-10 text complexity band proficiently, with a gradual release of scaffolding at the higher end as needed.	9.RI.RRTC.10 Read and comprehend a variety of literary nonfiction throughout the grades 9-10 text complexity band proficiently, with a gradual release of scaffolding at the higher end as needed.
8	8.RL.RRTC.10 Read and comprehend a variety of literature at the high end of the grades 6-8 text complexity band independently and proficiently.	8.RI.RRTC.10 Read and comprehend a variety of literary nonfiction at the high end of the grades 6-8 text complexity band independently and proficiently.
7	7.RL.RRTC.10 Read and comprehend a variety of literature throughout the grades 6-8 text complexity band proficiently, with a gradual release of scaffolding at the high end as needed.	7.RI.RRTC.10 Read and comprehend a variety of literary nonfiction throughout the grades 6-8 text complexity band proficiently, with a gradual release of scaffolding at the high end as needed.
6	6.RL.RRTC.10 Read and comprehend a variety of literature throughout the grades 6-8 text complexity band proficiently, with a gradual release of scaffolding at the high end as needed.	6.RI.RRTC.10 Read and comprehend a variety of literary nonfiction throughout the grades 6-8 text complexity band proficiently, with a gradual release of scaffolding at the high end as needed.
5	5.RL.RRTC.10 Read and comprehend stories and poems at the high end of the grades 4-5 text complexity band independently and proficiently.	5.RI.RRTC.10 Read and comprehend stories and informational texts at the high end of the grades 4-5 text complexity band independently and proficiently.

4	4.RL.RRTC.10 Read and comprehend stories and poems throughout the grades 4-5 text complexity band proficiently, with scaffolding at the high end as needed.	4.RI.RRTC.10 Read and comprehend stories and informational texts throughout the grades 4-5 text complexity band proficiently, with scaffolding at the high end as needed.
3	3.RL.RRTC.10 Read and comprehend stories and poems at the high end of the grades 2-3 text complexity band independently and proficiently.	3.RI.RRTC.10 Read and comprehend stories and informational texts at the high end of the grades 2-3 text complexity band independently and proficiently.
2	2.RL.RRTC.10 Read and comprehend stories and poems throughout the grades 2-3 text complexity band proficiently, with scaffolding at the high end as needed.	2.RI.RRTC.10 Read and comprehend stories and informational texts throughout the grades 2-3 text complexity band proficiently, with scaffolding at the high end as needed.
1	1.RL.RRTC.10 With prompting and support, read stories and poems of appropriate complexity for grade 1.	1.RI.RRTC.10 With prompting and support, read informational texts of appropriate complexity for grade 1.
K	K.RL.RRTC.10 With prompting and support, read stories and poems of appropriate complexity for Kindergarten.	K.RI.RRTC.10 With prompting and support, read informational texts of appropriate complexity for Kindergarten.

Title/Author: How My Family Lives in America by Susan Kuklin

<u>Suggested Time to Spend:</u> 8 Days (Recommendation: 2-3 sessions per day, about 15 minutes per session; adjust as needed for class schedule and student stamina)

<u>ELA/Literacy Standards:</u> RI.K.1, RI.K.2, RI.K.3, RI.K.4, RI.K.7; W.K.2, W.K.8; SL.K.1, SL.K.2, SL.K.5, SL.K.6; L.K.1, L.K.4

Lesson Objective:

Students will listen to an informational picture book read aloud and use literacy skills (reading, writing, discussion and listening) to identify the similarities and differences between how each family preserves their cultural traditions while living in the United States.

Teacher Instructions

Before the Lesson

1. Read the Big Ideas and Key Understandings and the Synopsis below. **Please do not read this to the students**. This is a description to help you prepare to teach the book and be clear about what you want your children to take away from the work.

Big Ideas/Key Understandings/Focusing Question

Big Idea: Most people preserve their family culture and traditions by passing them along to their children and grandchildren

Focusing Question: In what ways do the foreign-born parents in *How My Family Lives In America* ensure that their American-born children know about their cultures, and how do they incorporate new traditions into their lives?

Synopsis

This informational text follows three young children from New York City. These children, Sanu, Eric, and April, have one or both parents that were born in another country. The text highlights how each family preserves their culture, but also creates new traditions with the help of their American-born children.

- 2. Go to the last page of the lesson and review "What Makes this Read-Aloud Complex." This was created for you as part of the lesson and will give you guidance about what the lesson writers saw as the sources of complexity or key access points for this book. You will of course evaluate text complexity with your own students in mind, and make adjustments to the lesson pacing and even the suggested activities and questions.
- 3. Read the entire book, adding your own insights to the understandings identified. Also note the stopping points for the text-inspired questions and activities. Hint: you may want to copy the questions, vocabulary words, and activities over onto sticky notes so they can be stuck to the right pages for each day's questions and vocabulary work.

The Lesson – Questions, Activities, and Tasks

Overview

Day 1: Read Sanu section straight through, then ask discuss comprehension questions

Day 2: Re-read Sanu using America and Senegalese flags, record details from each culture

Days 3 - 4: Repeat above for Eric

Days 5 - 6: Repeat above for April

Day 7: Discuss and record common categories of traditions among the three children

Day 8: Review shared chart and respond to culminating task

Questions/Activities/Vocabulary/Tasks	Expected Outcome or Response (for each)
FIRST READING OF SANU'S SECTION (1 session): Read aloud the dedication, introduction, and section about Sanu with minimal interruptions. Stop to provide word meanings or clarify only when you know the majority of your students will be confused. (Note: Second grade students might benefit from hearing the entire book read aloud; a straight reading of the entire text would be too long and dense for most K-1 students.)	The goal here is for students to enjoy the book, both writing and pictures, and to experience it as a whole. This will give them some context and sense of completion before they dive into examining the parts of the book more carefully.
Optional: In the appendix of the text, there are three recipes that show how to make a meal from each featured culture. Students may get copies of each recipe after the text is read and they may ask their parents to make the dish at home. Alternatively, teachers may make the dish the night before and bring in to the class and students may try a sample from each culture.	
SECOND READING OF SANU'S SECTION (1 session):	
[p.3] Who was Sanu named after? Why does she have that name?	Sanu was named after an African princess. She was named that because her dad is African.
Where is Sanu's dad from?	From far away in West Africa.
When Sanu visited her Senegalese family last year, what did she learn?	She learned about the Senegalese part of her. She learned to call her Mommy Yay and Daddy Bay.
[p.5] Where is Sanu's mom from?	The United States; Baltimore.
What does Sanu learn from her Grandmother?	Good manners; being neat and clean; standing straight and tall; songs
[p.6] What does Sanu do after school?	She helps her mother at the salon.
What does Sanu like about the hairdressing shop?	It reminds her of the way the girls wear their hair in Senegal.
[p.7] How does Sanu's Daddy tease her Mommy?	He buys the groceries and cooks, but says that in Africa the woman buys the groceries and cooks.

DC How My Family Lives In America Recommended for Grade K [p.8] Describe Sanu's father's special meal. It is called tiebou dienn and it is served at lunch. It is rice, fish, and vegetables, and all of the father's relatives are invited over to enjoy the meal. Everyone must wash their hands before the meal begins. You can see how people dress up for the meal; you see how they all share from the same bowl and eat with [p.9] How does the picture help describe what the author writes about the meal? their hands. People share stories about growing up in Senegal and When they are eating, what stories are shared? Baltimore. THIRD READING OF SANU'S SECTION (1-2 sessions): **Sanu's Family Traditions** Students hold a flag in each hand, one from Senegal and one Speak English from the United States. (See Appendix A.) (Students may Sing Iullabies like "Precious Lord American glue the flags to popsicle sticks, or simply hold each paper Take My Hand" and "Hush Little (New York flag.) Re-read the Sanu section. Whenever students hear a Baby Don't You Cry" City) tradition from one culture, they raise that flag. If there is a Speak a language spoken in point where the two cultures meet and a new tradition is Senegal Senegalese created, or both cultures enjoy a tradition, then they may Maam bou djigen – Daddy's (Daddy's raise both flags. mommy village) Maam bou gor – Daddy's daddy As students categorize traditions as American or Senegalese, *Yay* – Mommy make a chart of shared notes. To avoid slowing down the re-Bay – Daddy reading, you can a) pre-write facts and post them as they Tiebou dienn (rice, fish, and come up, b) copy the book and cut out sentences as vegetables) students flag them, or c) sketch a quick picture or key word Wash hands in a bowl with a page number, then return later to write more detail. Eat on the ground

Make sure the notes are moveable so students can categorize them in a future read; you can keep notes on sticky notes, or post small papers on the T-chart with painter's tape or repositionable glue sticks.

Especially when a detail requires inference to categorize, ask, "What in the text makes you think that is a Senegalese/ American tradition?"

"Everyone eats together from one big bowl" with hands Dress African style Play African drum Braid a Senegalese twist Both Play African drum with American Cultures **lullabies**

Students might notice other traditions, or associate them with a different culture. Different interpretations are ok, as long as they are well supported by text evidence.

FIRST READING OF ERIC'S SECTION (1 session):

Read aloud the section about Eric with minimal interruptions. Stop to provide word meanings or clarify only when you know the majority of your students will be confused.

Optional: Send home the recipe for "Eric's Habichuelas."

The goal here is for students to enjoy the book, both writing and pictures, and to experience it as a whole.

SECOND READING OF ERIC'S SECTION (1 session):	
[p.11] Where does Eric live? Who does he live with?	He lives in a tall apartment building in New York City with his mom, dad, and parrot.
Where does Eric's family come from?	His dad and all his grandparents are from Puerto Rico. His mom was born in New York City.
Where is Puerto Rico?	It isn't too far from Florida.
[p.12] What do Eric and his father like to do together?	Play baseball
How is playing baseball different in Puerto Rico versus New York City?	In New York, it is hard to play wearing a big coat, but Puerto Rico is so warm that you never have to wear a big coat while playing.
What language do they speak in Puerto Rico?	Spanish.
[p.13] What two languages do they speak in their house?	Spanish and English.
What does it mean to be Hispanic American?	When you come from (or your family comes from) a play that speaks Spanish, you are Hispanic. If you have this background and you live in America, you are Hispanic American.
What are some of Eric's chores?	Cleaning beans and crushing garlic.
[p.14] What is the family's favorite dinner?	
	Arroz con pollo y habichuelas (Rice with chicken and beans)
[p.15] Describe how Eric and his Nana Carmen go grocery shopping.	They go to the carniceria and Eric gets to pay. The grocer says <i>muchas gracias</i> and Eric says <i>de nada</i> .
[p.16] Are Eric and his grandmother close? How do you know?	She visits him every day and comes over just to kiss him good-night. He says special healing poems for all of her "hurts."
[p.17] How do Eric and his family dance to Spanish music?	
[p.18] How does Pepi participate in the dancing?	They dance the <i>merengue</i> , which means they move their hips to the beat and count one-two, one-two.
	He shouts "Merengue!" whenever they start dancing.
THIRD READING OF ERIC'S SECTION (1-2 sessions):	
Re-read the section and complete the same activities as you	Eric's Family Traditions
did in the third reading of the Sanu section. Children hold	Speak English
American and Puerto Rican flags, and identify the culture(s) of each tradition in the text. Make a chart with moveable	American • Play baseball
details, using the same format as the Sanu chart.	(New York Say prayers

City)

Especially when a detail requires inference to categorize, ask, "What in the text makes you think that is a Puerto Rican/ American tradition?"	 Speak Spanish Muchas gracias – thank you De nada – Don't mention it Sana - Heal Uno dos – One two Madrina – Godmother Sofrito (mixture of spices) Arroz con pollo y habichuelas (rice, chicken, and beans) Shop at the Spanish meat market Say a special Spanish healing poem Dance the merengue Both Play baseball Say prayers
	Cultures • Say prayers
	Students might notice other traditions, or associate them with a different culture. Different interpretations are ok, as long as they are well supported by text evidence.
FIRST READING OF APRIL'S SECTION (1 session):	
Read aloud the section about April with minimal interruptions. Stop to provide word meanings or clarify only when you know the majority of your students will be confused.	The goal here is for students to enjoy the book, both writing and pictures, and to experience it as a whole.
Optional: Send home the recipe for "April's Cold Sesame Noodles."	
SECOND READING OF APRIL'S SECTION (1 session):	
[p.19] What is this child's name(s)?	April is her American name and Chin (admire) Lan (orchid) are her Chinese names.
Where were April's parents born?	In Taiwan, China.
Why did her parents move to New York?	Her dad came for school and her mother moved with her family.
Why are April and her siblings called Chinese Americans?	Their family is from China, but they were born in the United States.
What do you think the symbols on the left side of the page mean? Why?	They may be how to write April's Chinese name because under each symbol is one of her Chinese names.
[p.20] Do all Chinese Americans speak the same Chinese language? What does April's family speak?	No. They speak Mandarin.
What Mandarin names does April call her mother and father?	Her mom is called mama and dad is baba.
How are words different in Chinese versus English?	Chinese words don't use letters, they use special marks.

[p.21] How is April's schooling different than most students?

During the week, she goes to public school, but on Saturdays she attends Chinese school.

How is written Mandarin different than English?

When you write in English, you write from left to right, but in Mandarin, you write from right to left.

[p.22] How do the pictures support what April tells us about writing in Chinese?

You see what it looks like and the tools that she uses to write.

[p.23] What does April eat for lunch?

Cold sesame noodles.

Most Chinese people eat with chopsticks. What does April eat with? Why?

She eats with a fork because she is still learning to eat with chopsticks.

[p.24] What do they do while they eat pizza?

They play a game to test their wits. They try to look for hidden letters in the pizza box.

[p.25] What other games do they play?

Chi chiao bang (Tangram), where you use shapes to make a picture.

THIRD READING OF APRIL'S SECTION (1-2 sessions):

Re-read the section and complete the same activities as you did in the third reading of the Sanu and Eric sections. Children hold American and Chinese flags, and identify the culture(s) of each tradition in the text. Make a chart with moveable details, using the same format as the Sanu and Eric charts.

Especially when a detail requires inference to categorize, ask, "What in the text makes you think that is a Chinese/ American tradition?"

	Speak English
American	Named April
(New York	Words made with letters
City)	Write from left to right
Cityy	Eat with a fork
	Pizza (originally from Italy)
	Go to public school
Chinese (Taiwan)	 Speak Mandarin (one of many Chinese languages) Named Chin Lan – Admire Orchid Baba – Daddy Mama – Mommy "Each words has its own special marks" Write from right to left Tsu ma liang meng (cold sesame noodles) Eat with chopsticks
	Go to Chinese school
	Write calligraphy
	Play Tangram
Both	 Play a game to "test our wits"
Cultures	finding letters in a pizza box

Students might notice other traditions, or associate them with a different culture. Different interpretations are ok, as long as they are well supported by text evidence.

FOURTH READING OF ENTIRE BOOK (2 sessions):

Read the book in its entirety, inviting students to ask any additional clarifying questions about the book.

Review the three charts of details.

For the next activity, each child will need an individual copy of the class charts, scissors, several blank papers, 4 colors of crayons, and glue. (For individual charts, use Appendix C, or take photographs of the charts.) Ask children to shade in all the traditions from each country a different color (e. g. All American traditions red, Senegalese green, Puerto Rican blue, and Chinese yellow.) These colors will help children remember their categorization by culture after they sort them in a different way.

Now ask children to cut the details apart. (To provide extra support, you might pre-cut the details, or choose to complete the activity without individual student notes.) Ask students to find common groups for sorting the details. Tell them to write their ideas for groups on separate papers, then test the group by seeing if they can put at least one detail about each child into a group. They can cross out the group labels and try different ideas.

Give children time and support in trying different grouping methods.

If children find more than one grouping method that works for each child, ask students to explain their grouping method with the class. Allow the class to vote on a shared grouping method, and as a whole group sort the details from each child's chart into one large chart with the chosen categories (e. g. food, language, etc.) As you go, organize details by both culture (e.g. Senegalese) and category (e.g. food.)

Children sort their individual charts into the class categories or a category they choose, then glue down.

See Appendix B for an example of a final class chart.

Note: This activity will be time-consuming and challenging for many children. However, investing time to wrestle with ideas will help children increase their comprehension and retention of the rich bank of knowledge offered by this book, as well as practice important sorting skills (Math Standards K.MD.3, 1.MD4).

FINAL DAY WITH THE BOOK - Culminating Task

- K/1: Students choose one family and acts out/describes with picture and words the traditions that are specific to that family's culture, as well as the new traditions they have created.
- 2/3: Students identify the common ways in which each family has preserved their home culture with their children (food, language, etc). Once students identify these common customs, they will then explain (either orally or in written form) the different traditions that have emerged as a result of the combination of the home country's and American cultures.

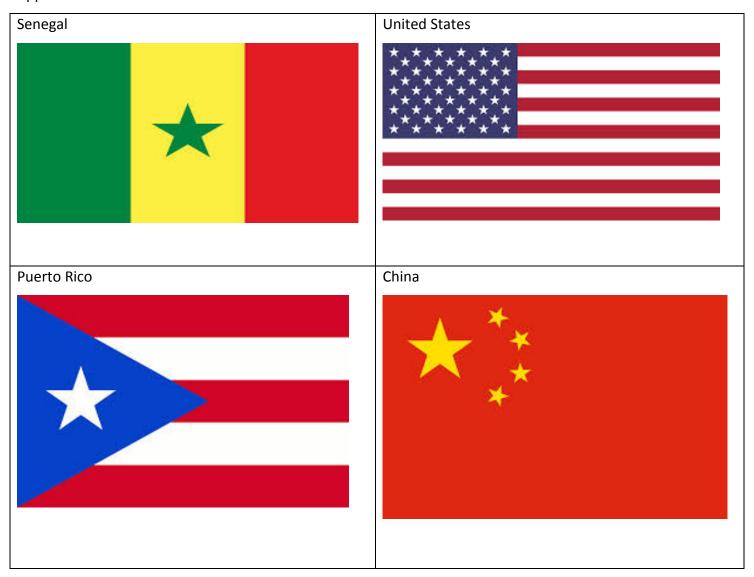
Vocabulary

(They are concrete and easy to explain, or describe events/ processes/ideas/concepts/experiences that are familiar to your students) Page [1] - [celebrate] – [to publicly observe a special day or event with ceremonies of respect or festivity] Page [1] - [mixture] – [combining two or more different things] Page [1] - [interesting] – [attracting curiosity] Page [3] - [famous] – [very well known] Page [3] - [glad] – [happy] Page [3] - [warrior] – [somebody who takes part in fighting or conflict] Page [5] - [neat] – [clean; organized] Page [8] - [lurry] – [move quickly] Page [8] - [giggle] – [small laugh] Page [8] - [invite] – [to be able to wait] Page [8] - [invite] – [to request something] Page [13] - [crush] – [to break] Page [16] - [heal] – [to make better] Page [16] - [guardian] – [someone who watches over something/someone] (They are abstract, have multiple meanings, and/or are a part of a large family of words with related meanings, and/or are a part of a large family of words with related meanings, and/or are a part of a large family of words with related meanings, and/or are a part of a large family of words with related meanings, and/or are a part of a large family of words with related meanings, and/or are a part of a large family of words with related meanings, and/or are a part of a large family of words with related meanings, and/or are a part of a large family of words with related meanings, and/or are a part of a large family of words with related meanings, and/or are a part of a large family of words with related meanings, and/or are a part of a large family of words with related meanings, and/or are a part of a large family of words with related meanings, and/or are a part of a large family of words with related meanings, and/or ave a part of a large family of words with related meanings, and/or ave a part of a large family of words with related meanings, and/or ave are large [1] - [heritage] – [something somebody is born to] Page [1] - [heritage] – [something somebody is born to]	These words merit less time and attention	These words merit more time and attention
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	something/someone]	
Page [22] - [stalks] – [stem of a plant]	Page [22] - [stalks] – [stem of a plant]	
Page [23] - [explorer] – [someone who finds something]	Page [23] - [explorer] – [someone who finds something]	
Page [24] - [wits] – [smarts]	Page [24] - [wits] – [smarts]	

Fun extension activities for this book and other useful resources

- This text provides many opportunities for students to explore different aspects of each culture. Each of
 these activities can be a center in the classroom or you may choose to have one culture center where
 students may explore these activities:
 - Tangram station: This can be a great connection to math, pattern making, and shape identifying (video: http://video.about.com/math/What-Is-a-Tangram-Puzzle-.htm; puzzles: http://ideas.gstboces.org/programs/tangrams/printables.cfm)
 - o Dramatic Play: Students may act out how each child celebrates their culture
 - Sanu: Create an African Drum (http://www.dltk-kids.com/world/africa/mdrum.htm) and play the lullabies on the drum. Discuss how the drum changes the traditional tune of the lullabies.
 - Students may also practice the Senegalese twist using yarn. (http://www.wikihow.com/Do-Senegalese-Twists)
 - Eric: Students may practice Merengue after watching this short video: http://www.youtube.com/watch?v=M BBdnfs79A. Also, students should listen to Merengue music while practicing (http://www.youtube.com/watch?v=_0IMMRAobLE)
 - April: Students can practice calligraphy and create the words found in April's section of the book.
- Math extension activity graphing and interpreting details

Appendix A



Appendix B

Child	Cultures	<u>Language</u>	Food	po	Activities & Traditions
Sanu		 Speak English 			 Sing lullabies like "Precious Lord
"African	American (New				Take My Hand" and "Hush Little
American"	York City)				Baby Don't You Cry"
	*	Speak a language spoken in Senegal	• legal	Tiebou dienn (rice, fish, and	 Dress African style
	Sepagalogo	 Maam bou djigen – Daddy's mommy 	ommy	vegetables)	 Play African drum
	Jenegalese (Daddv's village)	 Maam bou gor – Daddy's daddy 	• <u>></u>	Wash hands in a bowl	 Braid a Senegalese twist
	(295 (255.)	• Yay – Mommy	•	Eat on the ground	
		• Bay – Daddy	•	"Everyone eats together from one big bowl" with hands	
Eric		Speak English			Play baseball
"Hispanic					Sav pravers
American"	American (New York City)				
		Speak Spanish	•	Sofrito (mixture of spices)	Play baseball
		 Muchas gracias – thank you 	•	Arroz con pollo y habichuelas (rice,	 Say a special Spanish healing
	Puerto Rican	 De nada – Don't mention it 		chicken, and beans)	poem
		• Sana - Heal	•	Shop at the Spanish meat market	 Say prayers
		 Uno dos – One two 			 Dance the merengue
		 Madrina – Godmother 			
April		 Speak English 	•	Eat with a fork	 Go to public school
"Chinese	American (New	Named April	•	Pizza (originally from Italy)	
American"	York City)	 Words made with letters 			
1	ion city)	 Write from left to right 			
	.	 Speak Mandarin (one of many Chinese 	• Chinese	Tsu ma liang meng (cold sesame	 Go to Chinese school
		languages)		noodles)	 Write calligraphy
	Chinese (Taiwan)	Named Chin Lan – Admire Orchid	• piq	Eat with chopsticks	 Play Tangram
		Baba – Daddy			
		 Mama – Mommy 			
		"Each words has its own special marks"	al marks"		
		 Write from right to left 			

Appendix C

Child	Cultures	Tra	Traditions
Sanu		•	Speak English
"African American"	American (New York City)	•	Sing Iullabies like "Precious Lord Take My Hand" and "Hush Little Baby Don't You Cry"
	*	•	Speak a language spoken in Senegal
	Senegalese	•	Maam bou djigen – Daddy's mommy
	(Daddy's	•	Maam bou gor – Daddy's daddy
	village)	•	Yay – Mommy
	·)	•	Bay – Daddy
		•	Tiebou dienn (rice, fish, and vegetables)
		•	Wash hands in a bowl
		•	Eat on the ground
		•	"Everyone eats together from one big bowl" with hands
		•	Dress African style
		•	Play African drum
		•	Braid a Senegalese twist
Eric		•	Speak English
"Hispanic	American (New	•	Play baseball
American"	York City)	•	Say prayers
	*	•	Speak Spanish
		•	Muchas gracias – thank you
	ר מבו נט אוכמוו	•	De nada – Don't mention it
		•	Sana - Heal
		•	Uno dos – One two
		•	Madrina – Godmother
		•	Sofrito (mixture of spices)
		•	Arroz con pollo y habichuelas (rice, chicken, and beans)
		•	Shop at the Spanish meat market

What Makes This Read-Aloud Complex?

1. Quantitative Measure

Go to http://www.lexile.com/ and enter the title of your read-aloud in the Quick Book Search in the upper right of home page. Most texts will have a Lexile measure in this database.

840L

Most of the texts that we read aloud in K-2 should be in the 2-3 or 4-5 band, more complex than the students can read themselves.

2-3 band 420-820L 4-5 band 740-1010L

2. Qualitative Features

Consider the four dimensions of text complexity below. For each dimension*, note specific examples from the text that make it more or less complex.

Three families from different cultures are highlighted. The focus is on their different traditions but also how each family is able to incorporate these into their American lives. This book also has an underlining meaning of the importance of maintaining ones' home's traditions and passing them down to their children. It supports the notion of people labeled as African-American, Hispanic-American, and Chinese-American and (or any other subgroup) because it shows how traditions are melded together.

Graphics are used pretty heavily throughout this text and enhance the reader's knowledge of each child's life. The calligraphy in April's section is particularly strong.

Meaning/Purpose

Structure

Language

There are some basic language demands of heritage culture and traditions, but if students don't know these terms, they will still be able to understand the content. Also, there are many foreign words that are introduced to the students.

Knowledge Demands

- -Geography (West Africa, New York City, Baltimore, Florida, Puerto Rico, Dominican Republic, China)
- -Heritage
- -The idea that people in different places speak different languages, eat different food, and have different cultures
- -New York City

3. Reader and Task Considerations

What will challenge my students most in this text? What supports can I provide?

There is a lot of information provided on each family. Breaking down the information into easily digestible graphic organizers would be helpful.

How will this text help my students build knowledge about the world?

This focuses on child whose families are from around the globe, so it gives a lot of insight into how people from other places live, speak and eat. Students may closely relate to this concept, so some students may want to share the traditions that are held in their family that have been passed down from other cultures. This can be a structured extension activity.

Title/Author: The Spider and The Fly by Mary Howitt

Suggested Time: 5 Days (five 20-minute sessions)

ELA/Literacy Standards: RI.1.1, RI.1.2, RI.1.4, RI.1.6, RI.1.7; W.1.2, W.1.8; SL1.1, SL.1.2, SL.1.5; L.1.4

Lesson Objective:

Students will listen to an illustrated narrative poem read aloud and use literacy skills (reading, writing, discussion and listening) to understand the central message of the poem.

Teacher Instructions:

Before the Lesson:

Read the Key Understandings and the Synopsis below. Please do not read this to the students. This is a description to help you prepare to teach the book and be clear about what you want your children to take away from the work.

Key Understandings:

How does the Spider trick the Fly into his web? The Spider uses flattery to trick the Fly into his web. What is this story trying to teach us? Don't let yourself be tricked by sweet, flattering words.

Synopsis

This is an illustrated version of the well-known poem about a cunning spider and a little fly. The Spider tries to lure the Fly into his herself unable to resist and winds up trapped in his web. The final stanza of the poem reveals the author's intended "lesson from dangerous to go into the Spider's parlor, refuses. But when the Spider compliments her gauzy wings and brilliant eyes, she finds this tale": don't let yourself be tricked by sweet, flattering words. Note: a full transcript of the poem is included in the resource web, promising interesting things to see, a comfortable bed, and treats from his pantry. At first the Fly, who has been told it is section of this guide.

- book. You will of course evaluate text complexity with your own students in mind, and make adjustments to the lesson pacing lesson and will give you guidance about what the lesson writers saw as the sources of complexity or key access points for this Go to the last page of the lesson and review "What Makes this Read-Aloud Complex." This was created for you as part of the and even the suggested activities and questions. 7
- inspired questions and activities. Note: you may want to copy the questions, vocabulary words and activities onto sticky notes so Read the entire book, adding your own insights to the understandings identified. Also note the stopping points for the textthey can be stuck to the right pages for each day's questions and vocabulary work. æ.

The Lesson – Questions, Activities, Vocabulary, and Tasks:

The majority of questions, activities, and tasks should be based on the writing, pictures, and features unique to The Spider and The Fly. In other words, they should be text-specific. Questions that address text-to-self or text-to-world connections—or text-*inspired* questions or activities—should be held until after students have really gotten to know the book.

Questions, Activities, Vocabulary, and Tasks are all aligned to the CCSS for ELA and can address any of the following through reading This lesson is designed to be flexible. Feel free to insert or delete rows as needed for additional questions, activities, or tasks. aloud rich selections:

- Academic language exploration and learning (vocabulary and syntax)
- Speaking and Listening activities
- Writing activities
- Language activities and questions
- Creative performance tasks and activities that are text-specific or text-inspired
- Foundational reading skills reinforcement where appropriate

Questions, Activities, Vocabulary, and Tasks	Expected Outcome or Response (for each)
FIRST READING:	
	The goal here is for students to enjoy the book—the words,
Pull the students together or use a document camera so that all can	the rhythm, and the pictures, and to experience it as a
enjoy the illustrations. Read aloud the entire book with minimal	whole. Don't be concerned it students understand very little
interruption.	on this first reading. The idea is to give them some context
	and a sense of the characters and story before they dive
Since the poem is written as a dialogue between the Spider and the	into examining parts of the book more carefully.
Fly, consider pulling in a second reader and taking parts, or reading	
in two distinct voices.	Puppets are downloadable from the author's website
	http://diterlizzi.com/home/project/the-spider-and-the-fly/, or
	can be drawn by the students and attached to popsicle
one of Spider and one of Fly to use during subsequent readings.	sticks.
Note: you may want to make a couple of extra puppets while your	
students work, so absent students will have them to use in	
subsequent lessons.	
SECOND READING:	
Be sure each student has two stick puppets, one of Spider and one	
of Fly.	
Reread page 1	
(display on a document camera or projector if possible)	
	Students respond by holding up the appropriate stick
QUESTIONS: Who is talking here? Show me by holding up a puppet	puppet based on wno is speaking at the time. Help students to notice cues that signal a character is speaking like the
	phrase, "said the Spider to the Fly" and the quotation
	marks.
A parlor is like a living room in a house. What might a spider's	Some students may make the connection that a spider's

"parlor" look like?	parlor is his web, others may draw on the fanciful illustrations in the book to answer. These ideas will be
Reread page 4 QUESTIONS: Who is talking here? Show me by holding up a puppet. How do you know Fly is talking?	confirmed or revised as you reread the rest of the story. Students respond by holding up the Fly stick puppet and noting the words, "said the little Fly". Ask students to hold up their puppets to show who is speaking for the next few stanzas so that they come to understand the poem's structure (a dialogue that alternates between two
Ne'er is an old fashioned word. What word do you know that sounds like ne'er? Why do you think the bugs "ne'er come down again"?	Ne'er sounds like "never". The bugs never come down again because the Spider eats (or captures) them.
ACTIVITY - Acting out the passages: Establish the following pattern of activities to help students paraphrase the poem (repeat after each exchange between Spider and Fly):	Check to see that students are able to paraphrase the poem and add support as needed.
 Reread the two stanzas fluently (Spider's invitation and Fly's response), clearly showing the change in speakers with your voice. 	Sample student dialogue: Spider: Come into my living room, little fly. It's right upstairs and there are lots of cool things to see there.
2. Choose two students to act out these two stanzas by paraphrasing what the characters say, and showing actions	Fly: No way! I know that when someone goes into your living room, they never come out again!
and reactions with their bodies. Reread sections of the text as needed to ensure that the dramatic interpretation accurately reflects the words in the story.	Help students to better understand the character's actions and reactions by asking the class to notice, or give suggestions about, the actors' body language and
3. Direct the rest of the class to watch the scene and then	expressions.

pose the following questions:	See sample graphic organizer in Teacher Notes. Possible	eacher Notes. Possible
 How does the spider try to trick the Hy Into his web? 	responses:	
	How does the Spider try to trick the fly into his web?	What does the Fly say or do?
 Record a response to each question on a class chart using words, pictures from the text, quick sketches or some combination of the three. 	Tells her there are cool things to see in his parlor.	Oh no, no!
Reread pages 5 & 7: QUESTIONS:	Weary means very tired. The Fly might be weary because she has been flying so high.	he has been flying so high.
What do you think "weary" means? Why does the Spider think the Fly might be weary?	The Spider means he is going to wrap her up to get ready to	rap her up to get ready to
What does the Spider really mean when he says, "I'll snugly tuck	eat her. (If students have not learned about spiders through nonfiction articles or chapter books like <i>Charlotte's Web</i> ,	ned about spiders through cs like <i>Charlotte's Web,</i>
you in."? Turn and talk to a partner about your ideas.	the teacher may need to provide brief context about how spiders live and get their food.)	brief context about how
Act out the passages: 1. Reread both stanzas aloud fluently.	Check to ensure that dialogue accurately paraphrases the	urately paraphrases the
2. Choose two students to act them out.	passage. Reread all or parts of the passage as needed	passage as needed.
	See graphic organizer for sample responses and key	esponses and key
4. Record a class response on the chart.	understandings.	
Have students help you read what is on the chart to summarize what you have read today.		
THIRD READING: Explain that today you will continue to explore <i>The Suider and the</i>	If helpful use the class notes to help students concisely	elp students concisely
Fly. Reread up to page 8 without stopping, inviting students to participate by holding up their puppets as each character speaks.	summarize. (See completed chart in the Resource section for the key information students should remember from	in the Resource section should remember from
Then, call on a few students to briefly summarize what you have read.	each section.)	

Reread pages 9 & 12: QUESTIONS: What is a "pantry"? What clues in the words and illustrations can help you to figure this out?	Students should infer from the pictures of the table and Spider's invitation to "take a slice", that a pantry is a place where food is stored.
Look carefully at the illustration. What do you think the Fly "does not wish to see"?	Bugs prepared to be eaten.
Act out the passages and add to the chart using the established routine.	See graphic organizer for sample responses and key understandings.
Reread page 13: QUESTIONS: Wise means "very smart". Why might Spider tell Fly that she is "wise"?	To make her feel smart, or to make her like him.
Use the pictures and the words. What do you think "looking glass" means?	"Looking glass" is a glass that you look into. The pictures show that it is a mirror.
Repeat these words from the text after me: "How handsome are your gauzy wings, (pause for students to repeat) how brilliant are your eyes." (pause for students to repeat)	
How does Fly look?	"handsome" with "gauzy wings" and "brilliant" eyes.
What might "gauzy" mean? "Brilliant?" Use the pictures to help you figure this out.	Point out Fly's "see through" wings and shining eyes in the illustrations to define these terms.
What does Spider want Fly to see when she looks into the mirror?	How beautiful she is.
Reread page 16: QUESTIONS: What is different about the way Fly answers him here?	She doesn't say, "no" – she thanks him and says she'll come back.

Act out the passages and add to the chart using the established See groutine.	one inca being caned names one and getting compliments.
_	See graphic organizer for sample responses and key understandings.
Reread page 17: Note: Students should be at their desks or tables with access to drawing paper and crayons during this part of the reading.	
QUESTIONS: In the last stanza, the Spider told the Fly that she was wise. What word in this part tells you that he doesn't really think that she is make	"silly" little fly Spider's table is his web. "Set his table ready" means to make a web to eat on.
What is a spider's "table"? What does "set his table ready" mean? If stu	Reread the last two lines of the stanza while students draw. If students draw a real table, point out that there is no table in the book's illustration—Spider's web is his table.
Draw a picture to show what the Spider did. Spide	Spider thinks the Fly will come back and he will eat her. The words say that he knows she will "soon come back
What does Spider think is going to happen? How do you know? agair catch	again" and he is spinning a web, so he must be planning to catch her.
Have students briefly share their drawings with a partner to end the lesson.	
Compliment students on how carefully they have been reading the Durin book and explain that today you will continue to explore <i>The Spider</i> encorpared the Fly.	During this reading, use strategically placed pauses to encourage students to use the rhyme pattern to help you finish some of lines in the poem.
Reread up to page 18 without stopping, inviting students to participate by holding up their puppets as each character speaks. If hel Then, call on a few students to briefly summarize what you have read.	If helpful, use the class notes to help students concisely summarize.

Give each student a picture of the Fly and be sure they have access	Students' coloring should match the description in the
to crayons.	poem: white and silver wings, green and purple body, bright
Reread page 19:	eyes.
Give the following directions:	As students draw, help them "unpack" and visualize each
Listen very carefully to the words Spider uses to describe Fly.	line as needed. Use questions like:
As I read each line, use your crayons to color in the picture to show	What color is a pearl? What might Fly's "robes" be? Why
what Fly looks like.	does the poem say her eyes are like diamonds?
Reread page 21:	
QUESTIONS:	
What did the "silly little fly" hear?	Spider's "wily, flattering words".
What do you think "flattering" means?	To say nice things that you do not mean.
What flattering words was Fly thinking of as she flew near him?	The words he used to describe how beautiful she was.
Act out the passages and add to the chart using the established	See graphic organizer for sample responses and key
routine.	understandings.
QUESTIONS:	Fly flew nearer and nearer to the Spider's web.
Now turn and talk to a classmate:	Answers about why she did this may include ideas like:
What did Fly do?	 She wanted to hear more about how beautiful she
Why do you think she did this?	was.
	 She was thinking only about her own beauty and
	forgot to be careful.
	 She thought the Spider was nice because he said
	nice things.
What do you think "foolish" means?	Foolish means, "stupid".
Why does the author call Fly a "poor, foolish thing"?	She went too close to the Spider, that wasn't very smart.
FIFTH READING	By this point, many students will know parts of the poem by
Explain that today you will finish your work with The Spider and the	heart. Encourage them to "read" along with you wherever
Fly. Reread up to page 21 without stopping. To encourage focus,	they can.
שמתקוות שומיו מו מסר נווריו שמשפרים ממוווף נווים ומסרו כממווף.	

Together, review the information on the class chart. (This will serve to summarize the events in the story.)	
Reread Pages 22 & 23: QUESTIONS: What happened to the "poor foolish little Fly"?	Spider grabbed her and dragged her up the winding stair to his web and she never came out again.
Does the last line remind you of another part of the poem? Which one?	When they first met, Fly told Spider that, "who goes up your winding stair can ne'er come down again".
THINK: If the Fly knew that she might "ne'er come out again" why did she fly so close to the Spider?	Allow a silent minute to think about this question before directing students to discuss their ideas with a partner.
Group students in pairs and discuss this next question: How does the Spider trick the Fly into his web? Explain your thinking to a partner.	Answers will vary, but should indicate some connection between the Spider's flattering words and the Fly's poor decision to fly near him.
Reread Pages 25 & 26: QUESTIONS:	If needed, repeat the full line again, covering your heart, ears and eyes with your hands as the lines are read.
The poem tells us to "close heart and ear and eye". Show me how you might "close your ears". Show me how you might "close your eyes". Now show me how you might "close your heart". (Pause to allow	Explain that sometimes words in a story mean something different than they seem to. Here, "close your heart" means
students to try.) What do you think "close your heart" might mean? What do you think the author wants us to do when we meet someone like Spider?	don't care about or don't pay attention to. Listen for answers that show an understanding that that the poem is warning us not to listen to the "silly, flattering
Give students a piece of drawing or "picture story" paper and explain the directions for the culminating task below. Circulate as students work, encouraging them to tell you more about their drawings and writing. Share responses in small groups or display on a bulletin board.	words" of people like Spider.

Culminating Task

What is the lesson of this tale? What is this story trying to teach us? Use pictures and words to show what the author wants us to learn from the story in this book.

Vocabulary

	These words merit less time and attention	These words merit more time and attention
	(They are concrete and easy to explain, or describe events/	(They are abstract, have multiple meanings, and/or are a part
proce	processes/ideas/concepts/experiences that are familiar to your students)	of a large family of words with related meanings. These words are likely to
		describe events, ideas, processes or experiences that most of your student will
		be unfamiliar with)
Page 1:	Page 1: parlor – living room	Page 3: weary – tired
Page 2:	ne'er – never	Page 14: wise – smart
Page 9:	pantry – place where food is stored	Page 21: flattering – saying nice things that you do not mean Page 21: foolish – stupid

Fun Extension Activities for this book and other useful Resources:

- 1. The author's website includes downloadable paper puppets to make and Spider and Fly screensavers: http://diterlizzi.com/home/project/the-spider-and-the-fly/
- A short video of Tony DiTerlizzi talking to a class about the process of illustrating the book: http://www.youtube.com/watch?v=HEKEaoNDSU8 7
- A BBC video of *The Spider and The Fly* being read aloud: http://diterlizzi.com/home/videos/#!lightbox/8/
- 4. Extension: Have students explore the following question: Whose fault is it that the fly "ne'er came out again"? Include activities like:
- Stand under the picture of the Spider if you think the Spider was to blame.

- Stand under the picture of the Fly if you think the Fly was to blame.
- Choose a partner who has a different opinion. Explain your thinking to a partner.
- Write a paragraph. Use evidence from the poem to explain your opinion and reasoning.
- students into groups and have each group learn one stanza) or a puppet show. Mary Howitt's poem is in the public domain Give students a copy of the poem to illustrate. Older students may be interested in preparing a choral reading (divide and reproduced below.

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Note to Teacher

Below is a sample of a completed class chart of "public notes". In this type of group note taking, the teacher helps the class to decide what to record. Notes may take the form of words, illustrations from the book, drawings, or any combination of the three. Notes may be paraphrased or quoted. Refer to your public notes frequently. Drawing attention to the patterns in the chart will help students figure out how the Spider is able to trick the Spider into his web.

How does the Spider tri	How does the Spider trick the Fly into his web?
How does the Spider try to trick the fly into his web?	What does the Fly say or do?
Invites her to see cool things in his parlor	O no, no
Says she can rest in a comfortable bed	О по, по
Offers her yummy things to eat	O no, no
Tells her to look in the mirror to see how pretty she is	I thank you, gentle sir
Tells her that her wings and body and eyes are beautiful	Comes nearer and nearer

THE SPIDER AND THE FLY

by <u>Mary Howitt</u> (1799-1888)

"Will you step into my parlor?" said the spider to the fly;
"Tis the prettiest little parlor that ever you did spy.

The way into my parlor is up a winding stair,

And I have many curious things to show when you are there."
"O no, no," said the little fly, "to ask me is in vain,
For who goes up your winding stair can ne'er come down again."

"There are pretty curtains drawn around, the sheets are fine and thin, Will you rest upon my little bed?" said the spider to the fly. "I'm sure you must be weary, dear, with soaring up so high; "O no, no," said the little fly, "for I've often heard it said, They never, never wake again, who sleep upon your bed." And if you like to rest awhile, I'll snugly tuck you in."

Said the cunning spider to the fly, "Dear friend, what shall I do, To prove the warm affection I've always felt for you?

I have within my pantry good store of all that's nice;
I'm sure you're very welcome; will you please to take a slice?"
"O no, no," said the little fly, "kind sir, that cannot be;
I've heard what's in your pantry, and I do not wish to see."

"Sweet creature!" said the spider, "You're witty and you're wise! How handsome are your gauzy wings, how brilliantare your eyes! I have a little looking-glass upon my parlor shelf, If you'll step in one moment, dear, you shall behold yourself." "I thank you, gentle sir," she said, "for what you're pleased to say, And bidding you good-morning now, I'll call another day."

The spider turned him round about, and went into his den, For well he knew the silly fly would soon be back again:
So he wove a subtle web, in a little corner sly,
And set his table ready to dine upon the fly.
Then he came out to his door again, and merrily did sing
"Come hither, hither, pretty fly, with the pearl and silver wing:
Your robes are green and purple; there's a crest upon your head;
Your eyes are like the diamond bright, but mine are dull as lead."

Alas, alas! how very soon this silly little fly,
Hearing his wily flattering words, came slowly flitting by.
With buzzing wings she hung aloft, then near and nearer drew
Thinking only of her brillianteyes, and green and purple hue;
Thinking only of her crested head — poor foolish thing! At last,
Up jumped the cunning spider, and fiercely held her fast.
He dragged her up his winding stair, into his dismal den,
Within his little parlor; but she ne'er came out again!

And now, dear little children, who may this story read, To idle, silly, flattering words, I pray you ne'er give heed; Unto an evil counselor close heart, and ear, and eye, And take a lesson from this tale of the Spider and the Fly.

What Makes This Read-Aloud Complex?

1. Quantitative Measure

Go to http://www.lexile.com/ and enter the title of your read-aloud in the Quick Book Search in the upper right of home page. Most texts will have a Lexile measure in this database.

N/A

Most of the texts that we read aloud in K-2 should be in the 2-3 or 4-5 band, more complex than the students can read themselves.

> 2-3 band 420-820L 4-5 band740-1010L

2. Qualitative Features

Consider the four dimensions of text complexity below. For each dimension*, note specific examples from the text that make it more or less complex.

The story has an overall message: "And take a lesson from this tale...": Don't let yourself be tricked by sweet, flattering words.

The poem takes the form of an alternating dialogue between Spider and Fly: "...said the Spider to the Fly."

Meaning/Purpose

Structure

Language

Knowledge Demands

Figurative language: "close heart and ears and eyes"

Old fashioned language: parlor, ne'er

Some students may need background on what spiders eat and how they catch their food.

3. Reader and Task Considerations

What will challenge my students most in this text? What supports can I provide?

• The archaic and figurative language structures and vocabulary will be challenging. Support using repeated readings, questions to clarify word meanings and careful attention to how the illustrations and text connect. Build in frequent opportunities for drama to paraphrase text, and drawing to visualize complex sections.

How will this text help my students build knowledge about the world?

• Many lines and images from this poem are iconic ("Come into my parlor..." "He wove a subtle web."). Students familiar with this story and its language will have a basis for understanding expressions and imagery they will encounter later, in conversation and literature. The book also teaches an important lesson.

4. Grade level

What grade does this book best belong in?

Grades 1 and 2

^{*}For more information on the qualitative dimensions of text complexity, visit http://www.achievethecore.org/content/upload/Companion to Qualitative Scale Features Explained.pdf

Title/Author: When the World Was Young: Emu and Eagle's Great Quarrel by Margaret Mayo

Suggested Time to Spend: 4-5 Days (20 to 30-minute sessions)

ELA/Literacy Standards: RL.2.1, RL.2.2, RL.2.3, RL.2.5, RL.2.7, RL.2.9 (extension activity); W.2.6;

SL.2.1, SL.2.2, SL.2.4, SL.2.5, SL.2.6; L.2.1, L.2.2

Lesson Objective:

Students will understand and be able to articulate how people and cultures use stories to make meaning and explain the natural

Teacher Instructions

Before the Lesson

description to help you prepare to teach the book and be clear about what you want your children to take away from the work. 1. Read the Big Ideas and Key Understandings and the Synopsis below. Please do not read this to the students. This is a

Big Ideas/Key Understandings/Focusing Question

People and cultures use stories to make sense of the natural world.

Synopsis

This creation tale from Australia explains how the sun came to be. It also describes how the emergence of the sun changed the relationships and interactions of the animals that existed during the coming of the sun.

- text. You will of course evaluate text complexity with your own students in mind, and make adjustments to the lesson pacing and esson and will give you guidance about what the lesson writers saw as the sources of complexity or key access points for this Go to the last page of the lesson and review "What Makes this Read-Aloud Complex." This was created for you as part of the even the suggested activities and questions. 7
- inspired questions and activities. Hint: you may want to copy the questions vocabulary words and activities over onto sticky notes Read the entire book, adding your own insights to the understandings identified. Also note the stopping points for the textso they can be stuck to the right pages for each day's questions and vocabulary work. ω,

The Lesson – Questions, Activities, and Tasks

Questions/Activities/Vocabulary/Tasks	Expected Outcome or Response (for each)
FIRST READING:	
Read aloud the entire text (or chapter) with minimal	The goal here is for students to enjoy the text, both the writing
interruptions. Stop to provide word meanings or clarify only	and the pictures, and to experience it as a whole. This will give
when you know the majority of your students will be confused.	them some context and sense of completion before they dive into examining the parts of the text more carefully.
SECOND READING:	
Reread page 49	
Q1. How does the sentence, "In the long-ago Dreamtime, when the world was being made, there was no sun in the sky." help	Q1.This sentence helps one to think about what the world was like way back before there were people, or even a sun.
you, the reader, understand when and where the story takes	It also helps the reader to understand when one dreams, they
	outside.
Q2. Using the text, describe how "Dreamtime" looks, sounds,	Q2. It's dark. There is no sun. There are no people. The animals
and feels?	are really big and really angry. It's loud because the animals are always fighting. This feels like a scary time.
Q3. A quarrel is an argument. Describe why this was such a	Q3.It was dark all the time, the animals were always fighting
quarreisome time.	pecause tney kept bumping Into each otner.
Draw a picture of "Dreamtime" based on the information from	Note: Make sure student drawings include only information
the text.	gained from the text.

THIRD READING:	
Reread the last sentence from page 49 Q1. What was the purpose behind talking about the ending of the text on the first page? (turn and talk)	Q1.The author wants to give us a hint about what will happen so that the readers will be curious enough to read the rest of the text.
Q2. On page 50, both Eagle and Emu were furious. They had a big fight and Eagle threw Emu's egg into the air. It landed on a pile of wood and cracked open, and set the wood on fire. What happened as a result of this event?	Q2. The fire lit up the world, and B <i>iam</i> e and his spirit helpers were able to see what they had created. The animals were happy because they could see things they couldn't see before, and they stopped fighting. They felt happy and peaceful.
Q3. On page 52, the author talks about what the fire looks like at different stages. What words does the author use to describe the different stages of the fire?	Q3. The author says the flames are hot and bright at midday, and then the fire dies down at night.
Draw a picture of what "Dreamtime" looks like now. Include any words or phrases that support your illustration.	Note: Make sure student drawings include only information gained from this section of the text.
FOURTH READING:	
Reread pages 52-53 Q1. Even though the animals were now happy and peaceful, there was still a problem in "Dreamtime." What was this problem?	Q1. Some of the animals didn't wake up until midday, and so they missed half of the day, and were upset.
Q2. Why did Biame choose Kookaburra to help him solve this problem?	Q2. Biame chose Kookaburra because he was a bird with the loudest voice. Birds were not deep sleepers, and woke up with the morning star, so he was the perfect animal to wake up all
Draw a picture that represents this part of the text.	ule Ouleis.

Reread the whole text Reread the whole text After re-reading the text for a final time, give students a pre- made flip book, and explain the directions for the culminating task below. Circulate as students work, encouraging them to tell you more about their drawings and writing. Share

FINAL DAY WITH THE BOOK - Culminating Task

- After reading the text a final time, students create a retelling flipbook, (follow this link to create and print your own to use as a model: http://www.readwritethink.org/files/resources/interactives/flipbook/) recounting important events and describing major characters, including details to describe actions, thoughts, and feelings.
- o The flipbook must include a cover page with the title of the book, author, and illustrator.
- Students should include the characters, setting, and all major events from the beginning, middle, and end of the text in sequential order. Flipbooks should also include a page using illustrations and words depicting what the tale is trying to explain (how the sun came to be). Students will demonstrate command of the conventions of Standard English capitalization, punctuation, and spelling in their writing.
- Once their flipbooks are complete, students share them with the whole class or in small groups of 3 to 4. They should be prepared to explain the rationale behind their choices.

Vocabulary

These words merit less time and attention (They are concrete and easy to explain, or describe events/ processes/ideas/concepts/experiences that are familiar to your students)	These words merit more time and attention (They are abstract, have multiple meanings, and/or are a part of a large family of words with related meanings. These words are likely to describe events, ideas, processes or experiences that most of your students will be unfamiliar with)
Page 49 – fiercer – more violent or intense Page 49 – gloomy – partially or totally dark; feeling of sadness or hopelessness Page 50 – swooping – flying down through the air suddenly Page 50 – flurry – a large amount of something that happens or comes suddenly Page 50 – furious – very angry Page 50 – bonfire – a large but controllable fire Page 50 – set alight – to apply something to an object or material that will cause it to burn Page 52 – embers –small pieces of glowing or smoldering material from a dying fire	Page 49 – Dreamtime – the ancient time when the Earth and the first people were created, according to some Australian Aboriginals Page 49 – quarrel – (noun) an angry dispute between two or more parties (verb) to engage in an angry dispute Page 49 – quarrelsome – having a tendency to argue with others

Fun Extension Activities for this text and other useful resources:

- Students could work in groups to plan a dramatic representation of "How the Sun Came to Be". This might include writing a reader's theater script, using student-created puppets, storyboard representation of the tale (flannel board, poster, comic strip), and/or jigsaw sections of the text and have each group represent one section through pantomime
- The following books and links can be used if you plan to create a longer unit with Pourquoi or Creation tales, such as comparing tales across cultures to identify universal themes, comparing how cultures explain the natural world:
- When Stories Fell Like Shooting Stars by Valiska Gregory & Stefano Vitale (Simon & Schuster 1996)
- *One Hundred and One African-American Read Aloud Stories* by Susan Kantor (Black Dog & Leventhal Publishers 1998)
- http://www.native-languages.org/legends-pourquoi.htm
- http://www.ilhawaii.net/~stony/loreindx.html
- Use the matrix below to compare various Pourquoi tales.

	•		
	What the Text Explains		
	Solution		
	Problem		
_	Setting		
-	Character		
	Pourquoi Tale Title		

Note to Teacher

- This text would lend itself to being tied in to a science lesson or unit on the sun or stars, constellations, earth and space, or even a unit of the genre itself.
- System by Seymour Simon. It would be fairly easy to create an integrated unit using Pourquois tales. Using Pourquois tales is This Pourquois read-aloud lesson was designed as a companion lesson to an informational lesson about the sun—Our Solar a great way to expose young readers to ancient world cultures and make connections to stories.

What Makes This Read-Aloud Complex?

1. Quantitative Measure

Go to http://www.lexile.com/ and enter the title of your read-aloud in the Quick Book Search in the upper right of home page. Most texts will have a Lexile measure in this database.

930L

Most of the texts that we read aloud in K-2 should be in the 2-3 or 4-5 band, more complex than the students can read themselves.

> 2-3 band 420-820L 4-5 band740-1010L

2. Qualitative Features

Consider the four dimensions of text complexity below. For each dimension*, note specific examples from the text that make it more or less complex.

Porquoi (Creation Tale)

Multiple levels of meaning, mostly implicit

Theme is subtle, and revealed over the course of the text

(Very Complex)

Meaning/Purpose

Shift in syntactic structure, chronological order with some foreshadowing, complex sentences with multiple clauses (independent and dependent), pictures are secondary to the text

Structure

Language

Figurative language, use of imagery, unfamiliar language and phrasing, with complex sentence structures

Vocabulary: Dreamtime, gloomy, fiercer, quarrelsome, quarrel, furious, hurled, spirit helpers, embers, set alight, bonfire, midday, Kookaburra

uage | Knowledge Demands

Somewhat complex with more than one theme, experiences portrayed are uncommon to most readers, multiple perspectives, Understanding of genre, cultural knowledge, (Emu, Kookaburra)

3. Reader and Task Considerations

What will challenge my students most in this text? What supports can I provide?

The language and sentence structures will be challenging. Additionally there is no real support from pictures. The Illustrations that are included do not add to the meaning of the text. Vocabulary is also a challenge. Supports include, peer to peer discussion of short sections of text, student illustrations to serve as note-taking, allowing students to transfer their understanding of the section of text discussed into a pictorial representation, as well as a means for tracking story elements over time.

How will this text help my students build knowledge about the world?

This text will help students understand that different people and cultures use stories to help make meaning and explain events in the natural world.

^{*}For more information on the qualitative dimensions of text complexity, visit http://www.achievethecore.org/content/upload/Companion to Qualitative Scale Features Explained.pdf

UNIT: CLOUDY WITH A CHANCE OF MEATBALLS

ANCHOR TEXT

Cloudy with a Chance of Meatballs, Judi Barrett (Literary)

RELATED TEXTS

Literary Texts (Fiction)

- Bringing the Rain to Kapiti Plain, Verna Aardema
- The Wind Blew, Pat Hutchins
- "The Wind," James Reeves
- "April Rain Song," Langston Hughes
- The Rain Came Down, David Shannon
- Franklin and the Thunderstorm, Paulette Bourgeois

Informational Texts (Nonfiction)

- "The Weather Outside" from National Geographic Young Explorer, September 2011, pages 18-23
- Weather Words, Gail Gibbons
- The Cloud Book, Tomie dePaola
- Weather Forecasting, Gail Gibbons

Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics) Riding the Winds with Kalani, ¹ University of Illinois Extension

UNIT FOCUS

Students learn about real and imaginary situations by connecting knowledge from nonfiction seasons. Students are introduced to using descriptive words for weather and investigating weather and its patterns, how weather affects living things, and its relationship to the texts and media sources to events in literary texts. Students develop an awareness of patterns through observations. This unit connects to science.

Reading: RL.K.1, RL.K.2, RL.K.3, RL.K.4, RL.K.5, RL.K.6, RL.K.7, RL.K.9, RL.K.10, RI.K.1, RI.K.3, Text Use: Vocabulary development, understand the differences between text types, make connections between literary and informational texts, compare and contrast character experiences across texts

Reading: KL.K.1, KL.K.2, KL.K.3, KL.K.4, KL.K.5, KL.K.6, KL.K.7, KL.K.9, KL.K.10, KI.K.1 RI.K.4, <u>RI.K.7, RI.K.9, RI.K.10</u>

Reading Foundational Skills: RF.K.1a-d, RF.K.2a-d, RF.K.3a-c, RF.K.4

Writing: W.K.1, W.K.2, W.K.3, W.K.5, W.K.6, W.K.7, W.K.8

Speaking and Listening: SL.K.1a-b, SL.K.2, SL.K.3, SL.K.4, SL.K.5, SL.K.6

Language: L.K.1a-f, L.K.2.a-d, L.K.4b, L.K.5.b-d, L.K.6

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Page 131: Text Set and Unit Focus

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Pages 133-137: Summative Unit Assessments: Culminating Writing Task, Cold-Read Task, and **Extension Task**

Page 138: ELA Instructional Framework

Pages 139-154: Text Sequence and Use for Whole-Class Instruction

¹ http://urbanext.illinois.edu/kalani/index2.cfm

The skills addressed during whole-class instruction are in addition to what is being done during small-group instruction. Teachers must incorporate a full reading foundational skills program during small-group reading and writing time to ensure students gain the skills necessary to learn to read independently. What is taught should be based on individual student needs and should focus on a progression of skills that are formally assessed at various points throughout the year.

Cloudy with a Chance of Meatballs Unit Overview

Unit Focus

- **Topic**: Weather and weather patterns
- **Themes**: The impact of weather on living things
- development, understand the differences between text types, make connections between literary and informational texts, compare and contrast character experiences across texts

Summative Unit Assessments

A culminating writing task:

- Distinguish between real and imaginary events
- Write a complete sentence
- Use vocabulary learned from texts

A cold-read task:

Understand complex texts

An extension task:

- Take notes based on observations
- Compare and contrast observations
- Create and present a weather report based on the seasons

Daily Tasks

Daily instruction helps students read and understand text and express that understanding.

- Lesson 1: "The Weather Outside" from *National Geographic Young Explorer*
- Lesson 2: Weather Words and What They Mean and Riding the Winds with Kalani (sample tasks)
- <u>Lesson 3</u>: The Cloud Book (sample tasks)
- Lesson 4: Bringing the Rain to Kapiti Plain (sample tasks)
 Lesson 5: Cloudy with a Chance of Meatballs (sample tasks)
- Lesson 6: "The Wind" (sample tasks)
 Lesson 7: The Wind Blew and Cloudy with a Chance of Meatballs (sample tasks)
- Lesson 8: The Rain Came Down and Cloudy with a Chance of Meatballs (sample tasks)
- <u>Lesson 9</u>: "April Rain Song" (sample tasks)
- <u>Lesson 10</u>: Franklin and the Thunderstorm (cold-read task)
- Lesson 11: Weather Forecasting (extension task)
- <u>Lesson 12</u>: (culminating writing task)

SUMMATIVE UNIT ASSESSMENTS

CULMINATING WRITING TASK³

Real' and the other 'Imaginary.' Then, write a sentence that explains why each event is real or imaginary. Include weather words from the vocabulary display." Have students respond to the following prompt: "Select two events from the texts: one that is real and one that is imaginary. Draw the events and title one

Teacher Note:

- Students are asked to apply knowledge learned about weather from read-aloud texts to illustrate two events and determine what is real and what is imaginary. (<mark>RL.K.3, RL.K.7, W.K.8, SL.K.5</mark>)
- ."). The sentences should also be capitalized and punctuated correctly. (<u>L.K.2a, b)</u> Students should print many upper- and lowercase letters; use frequently occurring nouns, verbs, and prepositions; and spell simple words phonetically. (L.K.1a, b, c, e, f. L.K.2c, d) Students should also write complete sentences. Provide sentence frames for students who need help writing complete pecanse sentences (e.g., "This drawing is_
 - The completed writing should use words from the word displays. (L.K.6)
- Use teacher conferencing and small-group work to target student weaknesses and improve student writing ability (i.e., correctly forming letters, using correct letters for consonant and vowel sounds, capitalizing the first letter, using end punctuation, or writing a complete sentence). (W.K.5)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
 Topic: Weather and weather patterns Themes: The impact of weather on living things Text Use: Vocabulary development, understand the differences between text types, make connections between literary and informational texts, compare and contrast character experiences across texts 	 This task assesses: Distinguishing between real and imaginary events Writing a complete sentence Using vocabulary learned from texts 	 Lesson 3 (sample tasks included) Lesson 4 (sample tasks included) Lesson 5 (sample tasks included) Lesson 7 (sample tasks included)

³ Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through writing.

http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

COLD-READ TASK⁵

Read aloud Franklin and the Thunderstorm by Paulette Bourgeois to all students. Then ask each student independently to answer a combination of orally read multiple-choice and constructed-response questions about the text. 7 Support students by rereading portions of the text as needed. Sample questions:

- Ask the student: "What is Franklin's problem in the story?" (RL.K.1, RL.K.3, RL.K.7, SL.K.2, SL.K.6, L.K.1d)
- Provide students with five to six cards of the images from the text and simple statements, such as "Franklin walks to Fox's house" and "The rain begins to fall." Ask students to place the events in order and retell what happens in the text. (RL.K.1, RL.K.2, RL.K.7, SL.K.2, SL.K.4, SL.K.6)
- Ask the student: "Describe the weather at the beginning of the story. What weather words can you use to describe the weather?" (RL.K.3, RL.K.7, W.K.8,
 - Ask the student: "How does the weather change from the beginning of the story to the end of the story?" (RL.K.1, RL.K.2, RL.K.7, W.K.8, SL.K.2, SL.K.6, SL.K.2, SL.K.6, L.K.6) 4
- Ask the student: "What is one reason the animals give for why it rains? Is this reason real or imaginary?" (RL.K.1, RL.K.3, W.K.8, SL.K.2, SL.K.6, L.K.1d) δ.

L.K.1d)

æ.

	UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
Wh	What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
•	Topic: Weather and weather patterns	This task focuses on:	Read and understand text:
•	Themes : The impact of weather on living	 Understanding complex texts 	• <u>Lesson 2</u> (sample tasks included)
•	Text Use: Vocabulary development,		Express understanding of text:
n	understand the differences between text		• Lesson 8 (sample tasks included)
1	types, make connections between literary		• Lesson 9 (sample tasks included)
Ø	and informational texts, compare and		
O	contrast character experiences across texts		

Cold-Read Task: Students read or listen to a text or texts being read aloud and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Note: This is a comprehension text. Measurement of student reading ability and mastery of specific reading foundational standards (e.g., decoding, fluency, etc.) should be monitored throughout the unit, particularly during small-group instruction.

⁵ If students are already reading, allow them to read the text. This should be based on individual student ability.

⁷ Ensure students have access to the printed text while testing.

EXTENSION TASK⁸

Part One: Weather Observation Log

- At the beginning of the unit, have each student create a Weather Observation Log with a cover and blank white pages inside the log.
- Ask students to observe the weather each day and tell them to create an entry for their weather observations. (W.K.8) 7
- Each entry should contain the following:
- The date of the observation (this can be prewritten on the pages as needed)
- A labeled illustration of the weather (SL.K.5, L.K.1a-c, L.K.2c)
- The labels should identify the weather words that can be used to describe the weather that day (e.g., rainy, sunny, hot, humid, etc.) (L.K.1a-c, L.K.2c-d, L.K.5c, L.K.6)
- observations (e.g., Did the partners see the same weather? Was weather different depending on where they live? Were there several days in a row with Once the observation log is finished, ask students to review their logs with a partner and discuss similarities and differences between the weather the same weather? How many days did it rain?). Provide students with prompting questions as necessary. (RI.K.1, RI.K.2, RI.K.9, SL.K.1a-b, 4.
- Ask the pairs to write at least one sentence explaining the similarities and differences between their weather observations. (W.K.2; L.K.1a-c, e-f; L.K.1ad; L.K.6) 5

Part Two: Weather Report

- Read aloud Weather Forecasting by Gail Gibbons. Discuss the role of the weather service and a meteorologist. (RI.K.1, RI.K.2, SL.K.2) ا
- Create a class chart of the seasons. (Teacher Note: Review the seasons with students based on information gained from The Year at Maple Hill Farm unit.) For each season, ask students to identify typical weather, such as sunny, hot, rainy, cold, windy, cloudy, etc. (W.K.7, W.K.8, L.K.5a) 7
- Demonstrate how to describe a weather word in writing using sensory language (e.g., "It is raining outside. The sky has dark clouds, and rain is falling from them. The wind is blowing. I feel the cool air from the wind. I hear the rain splash in the puddles."). æ.
- Divide the class into pairs. Have the pairs select a weather word from the seasons chart. Ensure that across all the pairs, each season's weather is represented 4

studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task Extension Task: Students connect and extend their knowledge learned through texts in the unit to engage in shared research or shared writing. The research extension task extends the concepts related to the unit focus.

Have students work in pairs to orally describe what their word looks like, feels like, etc. (e.g., "It is snowing outside. The air is cold. I feel wet snowflakes. I see a lot of white on the ground. People are wearing jackets.") (SL.K.1a-b) 5.

Ask the pairs to create an illustration of their weather word based on their oral description. (SL.K.5) 6.

Then split the pairs apart to create new groups. Ask the newly formed group to write a weather report similar to that given by a meteorologist that tells the audience what the weather will be and how best to prepare for the weather during each season (e.g., "It is going to be rainy this spring. Make sure to have an umbrella and rain boots!"). (W.K.3, W.K.7, L.K.1a-c, e-f; L.K.1a-d; L.K.6) 7.

Then have each group present their various forecasts to the class. (SL.K.4, SL.K.6) Ensure students use illustrations to support their forecast. (SL.K.5) ∞

Following the presentations, discuss the antonyms used to describe weather in the seasons. (L.K.5b) 6

Use teacher conferencing and small-group work to target student weaknesses and improve student writing ability (i.e., correctly forming letters, using correct letters for consonant and vowel sounds, capitalizing the first letter, using end punctuation, or writing a complete sentence). (W.K.5)

DAILY TASKS	it? Which tasks help students learn it?	tions Express understand text: Express understanding of text: Lesson 10 (use this task)
UNIT ASSESSMENT	What shows students have learned it?	This task focuses on: Taking notes based on observations Comparing and contrasting observations Creating and presenting a weather report based on the seasons
UNIT FOCUS	What should students learn from the texts?	 Topic: Weather and weather patterns Themes: The impact of weather on living things Text Use: Vocabulary development, understand the differences between text types, make connections between literary and informational texts, compare and contrast character experiences across texts

INSTRUCTIONAL FRAMEWORK

foundations, writing, and language development are essential. This instruction alone, though, is not sufficient for promoting complex thinking and deep comprehension of text. Students must also be engaged in whole-class lessons with complex read-aloud and grade-level texts. To do this, teachers must select appropriate texts and use in English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. In grades K-2 specifically, reading those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click here to locate additional information about this interactive framework.

Whole-Class Instruction

supports the language and comprehension development necessary for continual reading growth. This plan This time is for grade-level instruction. Regardless of a student's reading level, exposure to complex texts presents sample whole-class tasks to represent how standards might be met at this grade level.

Small-Group Reading

This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might

- 1. instruction for students learning to read based on their specific needs and using texts at their reading
- 2. instruction for different learners using grade-level texts to support whole-class instruction, and
- 3. extension for proficient readers using challenging texts.

Small-Group Writing

Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

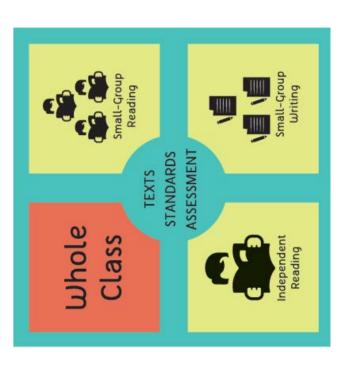
- 1. instruction for students learning to write based on their specific developmental needs,
- 2. instruction for different learners to support whole-class instruction and meet grade-level writing standards, and
- 3. extension for proficient writers.

Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

- 1. support growing reading ability by allowing students to read books at their reading level;
- 2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.

⁹ http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources



English Language Arts, Kindergarten: Cloudy with a Chance of Meatballs

TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

LC P/CLP	TEXT DESCRIPTION: This text introduces the unit by describing different weather conditions using various adjectives.	TEXT FOCUS: This text introduces the concept of weather; students can read along as an expert reader reads it aloud. On subsequent readings of the text, students can join in the reading and/or take turns reading different portions of the text out loud independently. (RE.K.4) Students can describe the relationship between photographs and the text to understand the weather adjectives (e.g., sunny, rainy, windy, cloudy, and snowy) (RI.K.7, L.K.5c). Use this text to begin a list of "weather words." This display will be added to throughout the unit for use in students' speaking and writing. (W.K.8, L.K.6) Beginning the unit with a nonfiction text can help students when they are asked to explain what is real and what is imaginary in the anchor text.	TEXT DESCRIPTION: Weather Words and What They Mean uses illustrations and text features to introduce weather concepts such as <i>temperature, air pressure, moisture,</i> and wind. These terms are broken down further with drawings that closely match the textual information. The anchor text pages have illustrations that show imaginary weather events. Together, the texts show real and imaginary weather events.	TEXT FOCUS: Weather Words expands on students' knowledge gained from "The Weather Outside" by building student understanding of temperature, wind, air pressure, and moisture. By using the illustrations to support understanding of complex vocabulary, students will continue to build a vocabulary display to be used throughout the unit of weather words. These vocabulary words will be used in the cold-read assessment and the writing assessment. Students will apply facts and vocabulary learned from Weather Words to describe the weather in Cloudy with a Chance of Meatballs. Students will discover that even though the story has a lot of imaginary events, there are connections to real weather.	MODEL TASKS	LESSON OVERVIEW: Read the text aloud—discussing in terms of the weather concepts presented in the words and the illustrations. Then, create a Weather Words chart. Encourage students to show their understanding of the weather in the anchor and the vocabulary from the informational text through a writing activity about a weather-related event.	READ AND UNDERSTAND THE TEXT:	• <u>First Reading</u> : Read the book <i>Weather Words</i> aloud, stopping along the way to note weather terminology and allow students to analyze the illustrations that accompany each description. (RI.K.10)
	LESSON 1: ¹⁰	"The Weather Outside" from National Geographic Young Explorer, September 2011, pages 18-23	LESSON 2: Weather Words and What They Mean, Gail Gibbons	Riding the Winds with Kalani, University of Illinois Extension				

¹⁰ Note: One lesson does not equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.

TEXT SEOUENCE		TEXT USE	USE	
	 Second Reading: Turn to page of strategies a skilled reader u pages 6-7 aloud. Project the te how to track print with an info think through trouble spots. P 	to page 6 and find the word TEMP reader uses to construct meaning set the text for students to follow a h an informational text. (RF.K.1a, g spots. Possible examples:	ERATURE in the box at the nd cope with comprehen long. Point to the words a Demonstrate for studen	Second Reading: Turn to page 6 and find the word TEMPERATURE in the box at the top. Model for students the kinds of strategies a skilled reader uses to construct meaning and cope with comprehension problems. For example, read pages 6-7 aloud. Project the text for students to follow along. Point to the words as you read them, showing students how to track print with an informational text. (RF.K.1a, c) Demonstrate for students how to construct meaning and think through trouble spots. Possible examples:
	o "This word must be te	"This word must be temp-er-a-ture and not ther-mo-meter because it doesn't begin with /th/."	mo-meter because it doe	ssn't begin with /th/."
	 Describe visual images goes up and down. Will when the temperature 	s formed while reading and hat does that look like on a e goes up outside? How do	l connect to prior knowled thermometer? Let's act es it feel when the tempe	Describe visual images formed while reading and connect to prior knowledge: "It says that the temperature goes up and down. What does that look like on a thermometer? Let's act out the following: How does it feel when the temperature goes down outside?" (L.K.5C)
	 Show how you monitc word 'mild' means? H text. What time of day 'mild' mean?") 	or your ongoing comprehel ave I heard that word befo y does 'mild' describe? Hov	nsion and become aware re? (RI.K.4, L.K.5c) Let's k v does the temperature fe	Show how you monitor your ongoing comprehension and become aware of problems: "I wonder what the word 'mild' means? Have I heard that word before? (RI.K.4, L.K.5c) Let's look at the illustration and read the text. What time of day does 'mild' describe? How does the temperature feel at that time of day? What might 'mild' mean?")
	 Word Work: Create a categori 	categorized vocabulary chart for students to use throughout the unit.	udents to use throughout	t the unit.
		Weather Words	Words	
		TEMPERATURE	AIR PRESSURE	
		MOISTURE	WIND	
	Review the list created illustration for student	Review the list created in Lesson 1. Work with students to categorize those wor illustration for students to remember the meaning of the word. (SL.K.5, L.K.5a)	udents to categorize thos	Review the list created in Lesson 1. Work with students to categorize those words. Add a definition and/or illustration for students to remember the meaning of the word. (SL.K.5, L.K.5a)
	 Then project the follown moisture, mild, chilly, agusty, gale, hurricane, beginning of the word support their understangers. 	Then project the following words from <i>Weather Words and What They Mean: fair, humid, temper moisture, mild, chilly, dew, frost, cloud, drizzle, shower, flood, thunder, lightning, flurries, sleet, bli gusty, gale, hurricane, tornado,</i> and <i>front.</i> For each, ask students what consonant and sound is at beginning of the words. (RF.K.1d, RF.K.3a)Then discuss the meaning of each word, encouraging support their understanding by referring to the illustrations. (RI.K.4, RI.K.7, SL.K.2, L.K.1d, L.K.5c)	Words and What They Mehower, flood, thunder, lighter, ask students what cordiscuss the meaning of eallustrations. (RI.K.4, RI.K.7)	Then project the following words from <i>Weather Words and What They Mean: fair, humid, temperature, moisture, mild, chilly, dew, frost, cloud, drizzle, shower, flood, thunder, lightning, flurries, sleet, blizzard, hail, gusty, gale, hurricane, tornado, and front.</i> For each, ask students what consonant and sound is at the beginning of the words. (RE.K.1d, RE.K.3a)Then discuss the meaning of each word, encouraging students to support their understanding by referring to the illustrations. (RI.K.4, RI.K.7, SL.K.2, L.K.1d, L.K.5c)

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	 Divide the class into pairs. Provide each pair a set of cards with each word written on a single card. Then, have the pairs create a picture to represent what the weather looks like for that word. Work with students to add the completed cards to the appropriate category on the Weather Words chart. (SL.K.5, L.K.5a)
	 Display the chart, and tell the students that a construction paper star or a sticker will be placed by the word when someone uses it during the week. (L.K.6)
	 To further support student understanding of the weather terms, project the computer screen to allow students to see and hear Riding the Winds with Kalani. As you work through the website with students, encourage them to add additional weather words to the class anchor chart. Additional activities to accompany this website are available here.
	TEXT DESCRIPTION: This text introduces the 10 most common types of clouds, as well as myths that have been inspired by clouds and what these clouds can tell about the coming weather.
The Cloud Book, Tomie dePaola cl	TEXT FOCUS: The Cloud Book connects to the other texts in the unit by providing more information regarding clouds and how clouds impact the weather. Using illustrations to support understandings, students will learn about the different types of clouds. Students will add to the vocabulary display by adding the different types of clouds. Students will be able to understand the connection between clouds and weather.
21	MODEL TASKS ¹²
<u> </u>	LESSON OVERVIEW: Students listen to the text read aloud. They work together to identify headings for each section in the text based on the main topic. Then students engage in a class discussion about the text before identifying what is real and imaginary about clouds in the text.
&	READ AND UNDERSTAND THE TEXT:
	 <u>First Reading</u>: Read aloud the entire book. Only interrupt minimally as needed to define any essential vocabulary for basic understanding of the text. Allow students the opportunity to appreciate and fully engage with the text. Display or project the book while reading the story. This way, students can look at the illustrations, which enhance the story. (RI.K.10)
	• <u>Second Reading</u> : Reread each section of the text. As a class, name the headings for each section of the text. Place the heading names on the board.

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 $^{^{11}}$ $\frac{\text{http://urbanext.illinois.edu/kalani/activities.cfm}}{^{12}}$ This lesson is adapted from a lesson produced for the Read-Aloud Project.

TEXT SEQUENCE	TEXT USE
	Work as a whole class to determine appropriate headings for each section of the text:
	 "What is the main idea of this section? (RI.K.1, RI.K.2) I would say We call that a heading. Headings help the reader understand what they will read about. Do you think is a good heading to help readers understand what they will read about? How do you know?"
	 Class Discussion: Lead a discussion in which students identify and describe the knowledge they gained about clouds from reading the text. As necessary, reread portions of the text for help answering a specific question. Ask students to pair up with a shoulder partner to discuss answers to various questions. (SL.K.1a-b, SL.K.2, SL.K.4, SL.K.6) Sample questions for students:
	 Ask students: "What is this book about? Give an example of one thing you've learned about clouds." (RI.K.1, RI.K.2)
	 Ask students: "Identify an illustration in the text that helped you understand the text. What do you see in the illustration? How does it help you know more about clouds?" (RI.K.1, RI.K.7)
	 Ask students: "Identify the three main types of clouds." Show pictures of the clouds and ask students to match the picture with the cloud name. Then say, "Let's add these cloud names to our Weather Words chart." Use a process similar to Word Work in Lesson 2. (RI.K.4)
	 Ask students: "What kind of weather is associated with each cloud type? How do you know?" (Reread the various sections as necessary.) (RI.K.1, RI.K.3, RI.K.7)
	 Ask students: "What do you notice about the names of the other seven types of clouds (cirrocumulus, cirrostratus, altostratus, altocumulus, nimbostratus, nimbocumulus, and cumulonimbus)?"
	EXPRESS UNDERSTANDING:
	 <u>Student Practice</u>: Reread pages 1-19. Ask students: "What is real and imaginary about clouds?" Sort the ideas from the pages using a <u>two-column chart</u> labeled "Real" and "Imaginary." (RI.K.1, RI.K.2)

13 http://freeology.com/wp-content/files/twocolumnchart.pdf
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TEXT SEQUENCE	TEXT USE
LESSON 4:	TEXT DESCRIPTION: This text is a tale from Kenya that is written to the rhythm of the popular English nursery rhyme "The House That Jack Built." It tells the story of how a Kenyan man shoots a large thunder cloud to end a drought on Kapiti Plain.
Bringing the Rain to Kapiti Plain, Verna Aardema	TEXT FOCUS: This text, similar to the anchor, presents an imaginary situation involving the weather. The rhythm and rhyme of the text make it engaging for students to listen to. Students should be able to make connections between <i>The Cloud Book</i> and the solution that Ki-Pat comes up with to solve the problem of the drought in <i>Bringing the Rain to the Rapiti Plain</i> . Students can apply facts and vocabulary learned from <i>The Cloud Book</i> to describe the clouds and weather in <i>Bringing the Rain to Kapiti Plain</i> and how the weather changes from the beginning until the end.
	MODEL TASKS
	LESSON OVERVIEW: Students engage in multiple readings of the text to study the setting, characters, and major events. Students use vocabulary to understand the meaning of the text. Finally, students identify what is real and imaginary in the text, as compared to information from <i>The Cloud Book</i> .
	READ AND UNDERSTAND THE TEXT:
	 <u>Pre-reading</u>: Ask students to recall information they learned about Africa from <i>Here Is the African Savanna</i> and <i>Mama Panya's Pancakes</i>. Prompt them to remember what was important to the African savanna (i.e., grass). (Teacher Note: Use the illustration created when reading <i>Here Is the African Savanna</i> to support students' recall of information from the <i>Mama Panya's Pancakes</i> unit.) After students identify grass, ask them to recall what plants need to survive (i.e., water, sunlight) by drawing on the <i>From Seed to Plant</i> unit.
	 <u>First Reading</u>: Read pages 1-4. Project the illustrations for students to see. Then engage students in various tasks to demonstrate understanding of the text.
	 Ask students: "Why are the grasses green in the illustrations? Listen as I reread the first four lines of the text: 'This is the great/Kapiti Plain,/All fresh and green/from the African rains—.' Consider the word <i>from</i>. If something is <i>from</i> something else, that means it starts there or is the result of it. So why are the grasses on the Kapiti Plain fresh and green?" (RLK.1, RLK.4, RLK.7, L.K.1e)
	o Ask students: "What happened one year? (RL.K.3) Consider the word <i>belated</i> . Let's break <i>belated</i> into its syllables. (RF.K.2b) Now listen as I say three syllables. What do you think <i>belated</i> means? (L.K.4b) Now listen as I reread the sentence with <i>belated</i> in it: 'But one year the rains/were so very belated,/That all of the big wild/creatures migrated.' What happened to the rain? (RL.K.4) What does that mean happened to the grass? Why did the animals <i>migrate</i> or leave the plain? When there is no rain and the ground dries up, that is called a <i>drought</i> . Let's add <i>drought</i> to our Weather Words chart."

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	LOT FALE
באן פרקפוער	o Ask students: "Describe what has happened at the beginning of <i>Bringing the Rain to Kapiti Plain.</i> " (RL.K.1, RL.K.1, SL.K.2, SL.K.4, SL.K.6)
	 <u>Second Reading</u>: Read the entire text. Project the illustrations for students to see. Then engage students in various tasks to demonstrate understanding of the text. (RL.K.10)
	 Ask students: "What kind of cloud shadows the Kapiti Plain? Based on The Cloud Book, what kind of weather comes from that kind of cloud?" (RL.K.1, RL.K.7)
	 Ask students: "How did the feather help change the weather on Kapiti Plain? How did Ki-Pat use the feather? What happened when Ki-Pat shot the cloud? Could this really happen?" (RL.K.1, RL.K.2, RL.K.7)
	 Note for Small-Group Reading: Reinforce rhyme recognition and production using Bringing the Rain to Kapiti Plain. For example:
	 Display rhyming lines from Bringing the Rain to Kapiti Plain and use sticky notes to cover the second word in a rhyming pattern. Read the lines and have students guess what rhyming word may be underneath the sticky note. (RF.K.2a)
	 Write their guesses (or have them write or dictate their guesses, depending on student ability) on top of the sticky note. Then read the sentences together, each time changing the last word to one of the guesses. Have students decide which word(s) makes sense in the sentence. Finally, reveal the "secret" word to the students. (RF.K.1b, RF.K.3c, L.K.2c, L.K.2d)
	 Use Wikki sticks or highlighters to find words that rhyme (e.g., rain/plain, dead/overhead, dry/sky, herd/bird, feather/weather). (RF.K.2a, RF.K.2d)
	o Students can also count the words, spaces, or letters in a line. (RF.K.1b, RF.K.1c)
	EXPRESS UNDERSTANDING:
	 <u>Student Practice</u>: Ask students: "What is real and imaginary about the events of <i>Bringing the Rain to Kapiti Plain?</i>" As a class, sort the main events of the text using a <u>two-column chart</u> labeled "Real" and "Imaginary." (<u>RL.K.1, RL.K.2, RL.K.3, RL.K.5, RI.K.9</u>)
LESSON 5:	TEXT DESCRIPTION: The little town of Chewandswallow does not have weather like any other place: the weather comes
Cloudy with a Chance of	three times a day as the town's breakfast, lunch, and dinner. When extreme weather makes the town unlivable, the residents

¹⁴ http://freeology.com/wp-content/files/twocolumnchart.pdf

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TEXT SEQUENCE	TEXT USE
Meatballs, Judi Barrett	must find a way to leave the town to go to a place with normal weather.
	TEXT FOCUS: This story provides students with an imaginary situation involving weather. Students can begin taking note of what is imaginary in the anchor by retelling the major events in the story and identifying the characters and setting. (RL.K.1, RL.K.3)
	MODEL TASKS 15
	LESSON OVERVIEW: As the first reading of the text, students will retell the major events in the story by identifying the characters and setting. After students have retold the events of the text, they will then answer the question, "How did the weather change from the beginning to the end of the story?" Students will revisit specific events in later reads.
	 <u>Pre-Reading</u>: Prior to reading the text, share with students the name of the author and illustrator and ask them the role of each in the text. (RL.K.6)
	 First Reading: Read aloud the entire book. Only interrupt minimally as needed to define any essential vocabulary for basic understanding of the text. Allow students the opportunity to appreciate and fully engage with the text. Display or project the book while reading the story. This way, students can look at the illustrations, which enhance the story. (RL.K.10)
	• <u>Second Reading</u> : Reread pages 5-11. Stop at various points in the story for students to engage in a discussion about the book to demonstrate understanding. (SL.K.1a-b, SL.K.2) Sample questions for discussion:
	 "Listen to me say the name of the town. What words do you hear in the name? Why do you think the author named the town Chewandswallow?" (RF.K.2b)
	 "The book says that Chewandswallow was 'very much like any other tiny (or small) town,' except for the weather. How is the weather different in Chewandswallow?"
	"The citizens of Chewandswallow watch the weather report on the television. We listen to the weather report for a prediction of whether it will be hot or cold or rainy. This helps us to dress properly or plan appropriate activities. Why did the people in Chewandswallow listen to the weather report? How did they prepare for their weather? What do they do if they are hungry between meals? Turn and tell your partner one way the people of Chewandswallow handle the weather."
	• Third Reading: Reread pages 5-15. Stop at various points in the story for students to engage in a discussion about the

15 This lesson is adapted from a lesson produced for the Read-Aloud Project.

TEXT SECTIONS	10: EXIL
ובען פרלסבוער	book to demonstrate understanding. (SL.K.1a-b, SL.K.2)
	 Ask each group to discuss some examples of breakfast, lunch, and dinner in the town of Chewandswallow.
	 Project each illustration on page 12, 13, and 14. For each illustration, ask groups to look at the details of the illustration: "What is happening in this picture?" (RL.K.1, RL.K.3, RL.K.7) Then reread the text on the page. Ask groups, "How does the illustration connect to the written description on the page?" (RL.K.1, RL.K.7) does the illustration add details that are not in the written description on the page?" (RL.K.1, RL.K.7)
	 Project the illustration on page 16. Ask groups, "How is this garbage truck similar to or different from our garbage trucks? Why are there differences? What is one question you have about this illustration?" (RL.K.1, RL.K.7)
	Ask groups: "Is eating food from the sky good or bad in Chewandswallow?"
	 Ask groups: "What happens in Chewandswallow that couldn't actually happen in real life? What happens that does happen in real life?" Record answers on a <u>class chart</u> 16 labeled "Real" and "Imaginary."
	 Discuss the same questions as a whole class. Call on each group to share out their ideas and responses to the questions as discussed in their group. (SL.K.3, SL.K.4, SL.K.6)
	 Word Work: Continue to work with the language of the text for students to understand the meaning of the academic vocabulary that relates to weather.
	o Discuss how even though the weather is imaginary, the words used to describe the weather in Chewandswallow can be used to describe real weather conditions (e.g., wind blew in storms, varied, coming down, brief shower, low clouds moved in, sprinkled, rained, blew in from the northwest at about five miles an hour, wind shifted east, drizzle, becoming heavy at times, occasional, gradual clearing).
	 Have students add the terminology to the appropriate box on the Weather Words chart from Lesson 2. Use a process similar to the one described in Lesson 2. (RL.K.1, RL.K.4, RL.K.7, SL.K.2, L.K.5c)
	• Fourth Reading: Reread pages 16-22. Stop at various points in the story for students to engage in a discussion about

¹⁶ http://freeology.com/wp-content/files/twocolumnchart.pdf

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I EXI SEQUENCE		IEXI USE
	the book to demonstrate understanding. (SL.K.1a-b, SL.K.2)	<u>SL.K.2</u>)
	o Create a class chart with one column labeled "Cause" and the other one labeled "Effect."	"Cause" and the other one labeled "Effect."
	Cause	Effect
	Too much spaghetti fell on the town.	There was a traffic jam.
	Pea soup fog settled on the town.	
	A big pancake fell on the school.	
	The townspeople ate too many cream cheese and	
	jelly sandwiches.	
	There was a pepper storm.	
	 Ask students to identify the effect of each cause. They should write or dictate the effects. 	use. They should write or dictate the effects.
	 Model the first example for students. 	
	 Fifth Reading: Reread the entire text. 	
	 <u>Class Discussion</u>: Lead a discussion in which students text, using key details and illustrations. (RL.K.1, RL.K. 	<u>Class Discussion</u> : Lead a discussion in which students identify and describe the setting and retell major events of the text, using key details and illustrations. (RL.K.1, RL.K.2, RL.K.3, RL.K.7) As necessary, reread portions of the text for
	help answering a specific question. Ask students to p questions. (SL.K.1a-b, SL.K.2, SL.K.4, SL.K.6)	help answering a specific question. Ask students to pair up with a shoulder partner to discuss answers to various questions. (<mark>SL.K.1a-b, SL.K.2, SL.K.4, SL.K.6</mark>)
	 <u>Student Practice</u>: Have students work in pairs or sma <u>RL.K.7</u>; <u>SL.K.1a-b</u>; <u>SL.K.5</u>; <u>L.K.1a-c</u>, <u>e</u>; <u>L.K.2a-d</u>) Each c weather event, using words from the vocabulary disp hamburgers"). (W.K.7, W.K.8, L.K.6) 	Student Practice: Have students work in pairs or small groups to draw and label an event from the story. (RL.K.3; RL.K.7; SL.K.1a-b; SL.K.5; L.K.1a-c, e; L.K.2a-d) Each drawing should include accurate labels for the setting and the weather event, using words from the vocabulary display created in Lesson 2 (e.g., "raining soup" or "storms of hamburgers"). (W.K.7, W.K.8, L.K.6)
X	EXPRESS UNDERSTANDING:	
	 Shared Writing: Conduct a shared writing¹⁷ task in which the class answers Chewandswallow the same as real weather?" (RL.K.1, RI.K.9, W.K.2, W.K.8) 	<u>Shared Writing</u> : Conduct a <u>shared writing</u> ¹⁷ task in which the class answers the question, "How is weather at Chewandswallow the same as real weather?" (<u>RL.K.1, RI.K.9, W.K.2, W.K.8)</u>

¹⁷ http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

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TEXT SEQUENCE	ISH TEXT
,	O Have the class identify the topic and supply some information.
	 Guide the writing process while students write the parts they know using a "shared pen" technique (or a "shared keyboard" technique by modeling composition on a computer). (W.K.6) Demonstrate how to write the unknown parts of words. (As students learn letters and their sounds, they can take a more active role in writing
	the response.) For example, the first sentence may be: "The weather at Chewandswallow is the same as real weather because there are different types of weather." Have students dictate the sentence, identifying the starting place, using initial capitalization, spelling the words aloud, using fingers to make spaces, and placing a period while saying "Period." (RF.K.1b, c; RF.K.3a, b; L.K.1a, b; L.K.2a, c, d)
	o Read the first sentence with the students, and then have students dictate the next sentence. (SL.K.1a-b) Provide guidance to make a complete sentence, add details to expand the sentence, and decide on the appropriate punctuation. (W.K.5, L.K.1f, L.K.2b) Write the second sentence, modeling the writing process.
	o During the shared writing activity, model the use of the vocabulary charts. (L.K.6)
	 Ask students to find capital or lowercase letters, identify the letters that relate to the students' names, count the words, and identify punctuation. (SL.K.1a, b) Place the text where the students can read it. (RF.K.4)
	• Independent Writing: Have students write independently, using a combination of drawing, dictating, and writing.
	 Ask students to compose a response to the following prompt: "Select one of the weather events discussed during the shared writing (rain, thunderstorm, wind, flood, etc.). Draw an illustration of the weather and label the illustration using words from the vocabulary chart." (SL.K.5)
	 Ensure students use at least two words from the vocabulary display and print many upper- and lowercase letters, use frequently occurring nouns and verbs, and spell simple words phonetically. (L.K.1a, b, c; L.K.2c, d)
	 Note for Small-Group Writing: If a selected group of students needs additional targeted writing or grammar support, provide this support during small-group writing. (W.K.5)
LESSON 6:	TEXT DESCRIPTION: This poem is a riddle that describes wind.
"The Wind," James Reeves	TEXT FOCUS: Use this text for students to understand more about the actions of wind. Students can also better understand the difference between a story, an informational text, and a poem. (RL.K.5)
	MODEL TASKS 18

¹⁸ This lesson is adapted from a lesson produced for the Read-Aloud Project.

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LESSON OVERVIEW: In this lesson sequence, the teacher uses meaning in the figurative language and rich vocabulary of a post the text, to take three-dimensional "notes," and to use those n Discussion and a short writing exercise help students to synthem. READ AND UNDERSTAND THE TEXT: • First Reading: Read the poem aloud without reading the company of the poem and try to good the poem straight through, with expression and to provide some context for inferring unkn loud voice when the wind is strong). • Second Reading: Guide students, "What do you think the tit responses on the board without comment or just the text. • Second Reading: Guide students through a second read the text. • Stop after reading each line to discuss its meaning usesses on the list that should be eliminated? I that text. • Stop after reading words as needed possible. (RLK.4, LK.6) • Stop after reading subports their thinking. • Third Reading: Uncover the title to see if any guesses a that wind can do. (RLK.2, Discuss what makes this a poe in the wind can do. (RLK.2) Discuss what makes this a poe that wind can do. (RLK.2) Discuss what makes this a poe wind. Depending on students to gin in the reading of the poem as they are Word Work: Have students add words to describe win	LU F>LF
LESSON OVERVIEW: In this lesson sequence, the teacher uses a meaning in the figurative language and rich vocabulary of a post the text, to take three-dimensional "notes," and to use those not the text, to take three-dimensional "notes," and to use those not biscussion and a short writing exercise help students to synthem. READ AND UNDERSTAND THE TEXT: ■ First Reading: Read the poem aloud without reading th □ Ask students to listen to the poem and try to guest on the poem straight through, with expression and to provide some context for inferring unkn loud voice when the wind is strong). □ Then asks students, "What do you think the tit responses on the board without comment or juesponses on the list that should be eliminated? I than others? [Put a star next to these.] Are the guesses on the list that should be eliminated? I than others? [Put a star next to these.] Are the SLK.3] Introduce vocabulary words as needed possible. (RLK.4_LK.6) □ Say, "Now that you have looked at the poem refew students to make a final "guess," about the in the poem, supports their thinking. □ Third Reading: Uncover the title to see if any guesses a that wind can do. (RLK.2) Discuss what makes this a poe that wind can do. (RLK.2) Discuss what makes this a poe wind the reading of the poem as they are word Work: Have students add words to describe win. ■ Word Work: Have students add words to describe win.	LEAT USE
	LESSON OVERVIEW: In this lesson sequence, the teacher uses a variety of strategies to actively engage students in searching for meaning in the figurative language and rich vocabulary of a poem. Students learn to test inferences against specific details of the text, to take three-dimensional "notes," and to use those notes to more deeply understand the meaning of the poem. Discussion and a short writing exercise help students to synthesize what they have learned.
First Reading: Read the	ID THE TEXT:
 Ask students to and to provide and to provide loud voice whe caponses on the responses on the text. Second Reading: Guide the text. Stop after read guesses on the than others? [FSL.K.3) Introdu possible. (RL.K. Say, "Now that few students to in the poem, suthat wind can do. (RL.K. in the poem, suthat wind can do. (RL.K. Eourth Reading: Project print. Depending on students to join in the students to join in the students to join in the students. 	First Reading: Read the poem aloud without reading the title. This way it becomes a riddle.
o Read the poem and to provide loud voice whe loud voice whe casponses on the responses on the text. o Stop after read guesses on the than others? [PSL.K.3) Introdu possible. (RL.K.) o Say, "Now that few students to in the poem, su Third Reading: Uncover that wind can do. (RL.K.) Fourth Reading: Project print. Depending on students to join in the students.	Ask students to listen to the poem and try to guess the title, which tells the reader what the poem is about.
o Then asks studresponses on the responses on the text. o Stop after read guesses on the than others? [Farman others? [Farman others? [Farman others]] Introduposible. (RL.K.) o Say, "Now that few students to in the poem, surfact wind can do. (RL.K.) Fourth Reading: Project print. Depending on students to join in the students.	Read the poem straight through, with expression. Use tone and volume to help students understand each line and to provide some context for inferring unknown words (e.g., use a soft voice when the wind is gentle and a loud voice when the wind is strong).
Second Reading: Guide the text. Stop after read guesses on the than others? [Park 1] Introdu possible. (RLK.) Say, "Now that few students to in the poem, sure that wind can do. (RLK.) Fourth Reading: Project print. Depending on students to join in the students to stu	Then asks students, "What do you think the title might be? What is this poem about?" Record student responses on the board without comment or judgment. (RL.K.10)
	: Guide students through a second reading, evaluating the list of student guesses against specific lines in
	Stop after reading each line to discuss its meaning and consider the list of student guesses (e.g., "Are there any guesses on the list that should be eliminated? Why? [Erase these.] Are there some that now seem more likely than others? [Put a star next to these.] Are there any new possibilities we should add?") (SL.K.1a-b, SL.K.2, SL.K.3) Introduce vocabulary words as needed during this discussion, drawing meaning from context wherever possible. (RL.K.4, L.K.6)
	Say, "Now that you have looked at the poem more carefully, what do you think this poem is about?" Call on a few students to make a final "guess" about the title, asking them to explain their choices by pointing out what, in the poem, supports their thinking.
	Third Reading: Uncover the title to see if any guesses are correct. Then guide the class in determining the things that wind can do. (RL.K.2) Discuss what makes this a poem rather than a storybook. (RL.K.5)
	Fourth Reading: Project the text and read it aloud. Point to each word as it is read so students can practice tracking print. Depending on student ability, ask for student volunteers to point to the words as they are read. (RF.K.1a, c) Ask students to join in the reading of the poem as they are comfortable.
described in Lesson 2 (e.g., drive (driving), storm-cloud	Word Work: Have students add words to describe wind on the Weather Words chart using a process similar to the one described in Lesson 2 (e.g., <i>drive</i> (<i>driving</i>), <i>storm-clouds</i>).

English Language Arts, Kindergarten: Cloudy with a Chance of Meatballs

HEXT SECTIENCE	3511 EXSE
IEAI SEQUENCE	IEAL USE
	 <u>Class Discussion</u>: Gather a set of objects or pictures to represent each line in the poem. Engage students in using these objects or pictures to further understand the poem.
	 Show students the objects (or pictures). Ask them to help you locate the line or phrase in the poem that each item represents. Reread each line as it is identified and have the class repeat the line aloud.
	 Give each student one of the props (be sure everyone has an object or picture, even if they are repeated). Reread the poem aloud and instruct students to hold up their object when it is mentioned in the poem.
	 Create two class sorting mats using two different colored pieces of poster paper. Label one "Rave and Riot" and the other "Quiet as Quiet." Lead the class in sorting their objects into these two categories.
	Ask students to bring their objects to the front of the room.
	 Have the class recall the part of the poem the item represents; discuss whether the example shows that the wind can "rave and riot" or that the wind can lie "quiet as quiet."
	 Then, place the object on the correct mat. When all items have been sorted, guide the students in using the concrete details of the poem to understand the author's personification of the wind.
	Save these three-dimensional "notes" for the next day's writing.
	EXPRESS UNDERSTANDING:
	• <u>Student Writing</u> : Reread the poem together. Take out the three-dimensional notes and review them.
	 Create a class writing template with the heading "Sometimes the wind is strong." Ask students to use the notes taken during the class discussion to fill in some examples of when the wind is strong. Write the examples as students identify them in a color that matches the sorting mat color for "Rave and Riot." Ensure students are providing examples from the notes, not their personal experiences.
	o Then divide the class into pairs. Provide each pair with a similar writing template with the heading "Sometimes the wind is gentle." Discuss how <i>strong</i> and <i>gentle</i> are opposites, or antonyms. (<u>L.K.5b</u>) Ask pairs to repeat the process done, using the class notes and a combination of drawing, dictating, or writing to identify one way the wind is gentle. (<u>W.K.2</u> , L.K.1a-c, e-f; L.K.2a-d; L.K.6)
	• <u>Independent Writing</u> : Have students complete the following frame: "I like the wind when it is" (W.K.1, L.K.1a-c, e-f; L.K.2a-d; L.K.6)

English Language Arts, Kindergarten: Cloudy with a Chance of Meatballs

TEXT SEQUENCE	TEXT USE
LESSON 7:	TEXT DESCRIPTION: The Wind Blew uses simple rhyming verse and colorful illustrations to tell the story of a playful wind that blows through town to show students how the forces of nature can impact the people's lives.
<i>The Wind Blew</i> , Pat Hutchins	TEXT FOCUS : Use these texts to establish how weather impacts people and events. (RL.K.9)
ogazdo z dimenolo	MODEL TASKS
Meatballs, Judi Barrett	LESSON OVERVIEW: After listening to the text read aloud, students retell the events in the story by identifying the characters, settings, and major events. Then students answer the question, "How did the weather change from the beginning to the end of the story?" using weather words from the vocabulary display. Finally, students compare and contrast how weather impacts people in <i>The Wind Blew</i> and <i>Cloudy with a Chance of Meatballs</i> .
	READ AND UNDERSTAND THE TEXT:
	• <u>Pre-Reading</u> : Introduce the title, author, and illustrator of <i>The Wind Blew</i> to students. Ask students if they think the book is real or an imaginary story. (RL.K.5, RL.K.6)
	• <u>First Reading</u> : Read aloud the entire story with minimal interruptions.
	 <u>Second Reading</u>: Reread the story and create a class chart of the sequence of events based on the items that are affected by the wind.
	 Provide students with a picture or object to add to the sequence. Have students add the pictures to the chart and verify the order by rereading portions of the text aloud.
	o Prompt students to name each object/picture. Ask them to count the syllables in multisyllabic words (i.e., <i>umbrella</i> and <i>balloon</i>), orally segment the phonemes CVC words (i.e., <i>hat</i>), and segment and then blend the onset and rhyme in single-syllable words (i.e., <i>kite</i>) in each word and then blend the names of each object/picture. (RF.K.2b, c, d)
	 Then work with students to label the pictures using a shared pen technique. Ask students to orally spell the words as they are written. (RF.K.1b-d, RF.K.3a-b, L.K.1a-b, L.K.2c-d) Then have students read the words as a class and retell the story in pairs. (RL.K.2)

TEXT SEQUENCE	TEXT USE
	UMBRELLA BALLOON HAT KITE
	 Note for Small-Group Reading: Reinforce rhyme and letter recognition using <i>The Wind Blew</i>. For example: Display rhyming lines from <i>The Wind Blew</i> and use sticky notes to cover the second word in a rhyming pattern. Read the line and have students guess what rhyming word may be underneath the sticky note. (RF.K.2a)
	 Write their guesses (or have them write or dictate their guesses, depending on student ability) on top of the sticky note. Then read the sentences together, each time changing the last word to one of the guesses. Have students decide which word(s) make sense in the sentence. Finally, reveal the "secret" word to the students. (RF.K.1b, RF.K.3c, L.K.2c, L.K.2d)
	 Use Wikki sticks or highlighters to find words that rhyme (e.g., go/snow, glossed/frost, spice/ice, fly/cry) or words that have the same beginning or ending sounds. (RF.K.2a, RF.K.2d)
	o Students can also count the words, spaces, or letters in a stanza. (RF.K.1b, RF.K.1c)
	 Class Discussion: Lead a discussion in which students compare and contrast the experiences of people in <i>The Wind Blew</i> with the experiences of people in <i>Cloudy with a Chance of Meatballs</i>. Create a class Venn diagram or H-chart to record the comparisons. Ask students which events could actually happen in each text and which events are imaginary. (RL.K.1, RL.K.2, RL.K.3, RL.K.7, RL.K.9, SL.K.1a-b, SL.K.2, SL.K.4, SL.K.6)
LESSON 8:	TEXT DESCRIPTION: This text describes a chain of events when it rains and the reverse events when the rain stops. The rain is depicted as something problematic in the text.
<i>The Rain Came Down</i> , David Shannon	TEXT FOCUS: This text is similar to the anchor as it presents students with a narrative where the characters are affected by the weather. Students can work to sequence the text. Provide them with a frame that leaves off the verbs and ask students to
Cloudy with a Chance of Meatballs, Judi Barrett	fill in the appropriate words. Provide students with a set of the illustrations from the text. Read sentences from the text and ask students to locate the illustration that depicts the text and to sequence the events. (RL.K.2, RL.K.7) Have students identify the problem in the story and how characters respond to the problem. (RL.K.3) Students can also compare the characters' actions in <i>The Rain Came Down</i> to the characters' actions in <i>Cloudy with a Chance of Meatballs</i> . (RL.K.9, W.K.8)

English Language Arts, Kindergarten: Cloudy with a Chance of Meatballs

TEXT SEQUENCE	TEXT USE
LESSON 9:	TEXT DESCRIPTION: This poem uses figurative language and imagery to describe rain and the speaker's feelings about rain.
"April Rain Song," Langston	TEXT FOCUS: This poem connects to the anchor and literary texts by describing rain.
Hughes	MODEL TASKS
	LESSON OVERVIEW: Prompt students to recognize the differences between stories and poems. (RL.K.5) Ask students to describe how the poet feels about rain. Using personal experiences, compare the poet's experiences to their own experiences.
	 READ THE TEXT: First Reading: Read and discuss "April Rain Song" by Langston Hughes. Work with students to identify the differences between a poem and a story. (RL.K.5)
	 Second Reading: Review the five senses as needed. Divide the class into pairs. Assign each pair a sense. Reread the poem. During this reading, ask the pairs to listen for a descriptive word or phrase that the poet uses to appeal to their assigned sense.
	 UNDERSTAND THE TEXT: Class Discussion: Discuss the examples the pairs identified. Then discuss the meaning of the poem.
	o Ask students: "How does the speaker of the poem feel about the rain? How do you know?" (RL.K.1, RL.K.3)
	 Ask students: "How are the feelings about rain in this poem similar to or different from the characters' feelings about rain in <i>The Rain Came Down?</i>" (RL.K.1, RL.K.3, RL.K.9, L.K.1d) Divide the class into pairs. Assign each pair a sense. Reread the poem. Working in pairs, have students write or draw in the graphic organizer to show examples for each of the senses.
	 EXPRESS UNDERSTANDING: Independent Writing: Have students select a type of weather (e.g., rainy, snowy, sunny, etc.) and write their own story about what they do in the weather. (W.K.3) Ask students to add an illustration to enhance their story. (SL.K.5) Ensure students explain what the weather means to them by drawing, dictating, or writing a few sentences about what they do during that weather. Have students name themselves as author and illustrator.
LESSON 10: Franklin and the	TEXT DESCRIPTION: This book tells the story of Franklin, who worries about an approaching thunderstorm. While at a play date at Fox's house, his friends help him be less afraid of the storm by telling some silly stories about what causes thunder and lightning.
<i>Thunderstorm</i> , Paulette Bourgeois	MODEL TASK SAMPLE SUMMATIVE TASK: Cold-Read Task

English Language Arts, Kindergarten: Cloudy with a Chance of Meatballs

TEXT SEQUENCE	TEXT USE
LESSON 11:	TEXT DESCRIPTION: This text explains the job of meteorologists. Throughout the text, there is forecasting language, accompanied by illustrations that support the text.
<i>Weather Forecasting,</i> Gail Gibbons	TEXT FOCUS: Students continue to build their knowledge of weather by seeing how specific weather is connected to seasons. Students are introduced to a new purpose of language by learning how forecasters use words and phrases to predict and describe the weather.
	MODEL TASKS
	SAMPLE SUMMATIVE TASK: <u>Extension Task</u>
LESSON 12:	MODEL TASKS
Various texts from the unit	SAMPLE SUMMATIVE TASK: Culminating Writing Task

English Language Arts, Kindergarten: Cloudy with a Chance of Meatballs

UNIT: MOONCAKE

ANCHOR TEXT

Mooncake, Frank Asch (Literary)

RELATED TEXTS

Literary Texts (Fiction)

- Goodnight Moon, Margaret Wise Brown
- Papa, Please Get the Moon for Me, Eric Carle
 - Kitten's First Full Moon, Kevin Henkes (Full text, pages 24-25, and Video)
- Moondance, Frank Asch
- Bear Shadow, Frank Asch

Informational Texts (Nonfiction)

- The Moon, Carmen Bredeson
- "Visiting the Moon" from The Moon, Allison Lassieur
- Excerpts from The Moon Book, Gail Gibbons
- Excerpt Me and My Shadow, Arthur Dorros

Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics)

 "Moon Pictures," Curiosity on Discovery.com (Photographs)

UNIT FOCUS

authors oftentimes use their imaginations to create stories, students explore how misconceptions reading about others people's findings. They begin to use evidence to investigate what is real and what is imaginary in various tales about the moon. "The Moon Challenge" $^{\prime\prime}$ explains a similar unit Students learn factual information about the moon and how light creates shadows. Noting that and misunderstandings can often be cleared up by gaining knowledge through observations or with science connections.

imaginary in literary texts, comparing and contrasting the experiences of characters across texts Text Use: Vocabulary and sentence structure, using informational texts to verify what is real or

Reading: RL.1.1, RL.1.2, RL.1.3, RL.1.4, RL.1.5, RL.1.6, RL.1.7, RL.1.9, RL.1.10, RI.1.1, RI.1.2, RI.1.3, RI.1.4, RI.1.5, RI.1.6, RI.1.7, RI.1.9, RI.1.10

Reading Foundational Skills: RF.1.1a; RF.1.2a, b, d; RF.1.3a-f; RF.1.4a-c

Writing: W.1.1, W.1.2, W.1.3, W.1.5, W.1.6, W.1.7, W.1.8

Speaking and Listening: SL.1.1a-c, SL.1.2, SL.1.3, SL.1.4, SL.1.5, SL.1.6

Language: L.1.1a-j, L.1.2a-e, L.1.4a-c, L.1.5a-d, L.1.6

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Pages 245-260: Text Sequence and Use for Whole-Class Instruction

¹ http://www.achievethecore.org/content/upload/The%20Moon%20Challenge%20Article.pdf

The skills addressed during whole-class instruction are in addition to what is being done during small-group instruction. Teachers must incorporate a full reading foundational skills program during small-group reading and writing time to ensure students gain the skills necessary to learn to read independently. What is taught should be based on individual student needs and should focus on a progression of skills that are formally assessed at various points throughout the year.

Mooncake Unit Overview

Unit Focus

- Topic: The moon, patterns,
 - shadows **Thomos:** The di
- Themes: The differences between what is real and what is imaginary
- Text Use: Vocabulary and sentence structure, using informational texts to verify what is real or imaginary in literary texts, comparing and contrasting the experiences of characters across texts

Summative Unit Assessments

A culminating writing task:

- Use informational texts to support understanding of literary texts
- Write complete sentences
- Write a letter with a topic, reasons, and sense of closure

A cold-read task:

- Understand grade-level texts
- Write in response to texts

An extension task:

- Create a class book based on information from texts and experiences
- Present information

Daily Tasks

Daily instruction helps students read and understand text and express that understanding.

- Lesson 1: Moondance (sample tasks)
- Lesson 2: Mooncake
- <u>Lesson 3</u>: *Goodnight Moon* and *Mooncake* (sample tasks)
- <u>Lesson 4</u>: Pages 1-4, 7-13, and 21-25 of *The Moon Book* and *Mooncake* (sample tasks)
- Lesson 5: The Moon and "Visiting the Moon" from The Moon
- Lesson 6: Mooncake (sample tasks)
- Lesson 7: Kitten's First Full Moon and Mooncake (sample tasks)
- Lesson 8: Pages 1-19 of Me and My Shadow and Bear Shadow
- <u>Lesson 9</u>: Literary texts from the unit (culminating writing task)
- Lesson 10: Papa, Please Get the Moon for Me (cold-read task)
- Lesson 11: Informational texts from the unit and "Moon Pictures" (extension task)

SUMMATIVE UNIT ASSESSMENTS

CULMINATING WRITING TASK³

letter to your character that explains what they need to know to clear up their misunderstanding. Be sure to include at least one fact from the texts we have Have students respond to the following prompt: "Choose a character we've read about. What does this character not understand about the moon? Write a studied." (RL.1.2, RL.1.5, W.1.8)

Teacher Note:

- Students are asked to select a character, identify what that character misunderstands about the moon, and clear up that character's confusion, drawing on information learned from the informational texts in the unit. (W.1.2) The completed writing should use words from the word displays, including conjunctions that signal simple relationships (e.g., because) and frequently occurring adjectives. (L.1.1f. g; L.1.6)
- spelling. (<u>L.1.1a, b, c, d, e, h, j, j, L.K.2d, e</u>) Provide sentence frames⁴ for students who need help writing complete sentences. The sentences should also be Students should write in complete sentences, using various nouns, pronouns, verbs, and prepositions; basic subject-verb agreement; and conventional capitalized and punctuated correctly. (<u>L.1.2a, b, c)</u>
- Use teacher conferencing and small-group work to target student weaknesses and improve student writing ability. (W.1.5)

At is task assesses: This task assesses: This task assesses: • Using informational texts to support understanding of literary texts • Writing complete sentences • Writing a letter with a topic, reasons, and a sense of closure • Letter with a topic, reasons, and a sense of closure • Letter with a topic, reasons, and a sense of closure • Letter with a topic, reasons, and a sense of closure	UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
 This task assesses: Landerstanding of literary texts Writing complete sentences Writing a letter with a topic, reasons, and a sense of closure 	What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
 Using informational texts to support understanding of literary texts Writing complete sentences Writing a letter with a topic, reasons, and a sering the series 		This task assesses:	Read and understand text:
•	 Themes: The differences between what is real and what is imaginary Text Use: Vocabulary and sentence structure, using informational texts to verify what is real or imaginary in literary texts, comparing and contrasting the experiences of characters across texts 	, and a	 Lesson 3 (sample tasks) Lesson 7 (sample tasks) Express understanding of text: Lesson 1 (sample tasks) Lesson 4 (sample tasks) Lesson 9 (use this task)

Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through writing.

http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

COLD-READ TASK[≦]

Read aloud⁶ Papa, Please Get the Moon for Me by Eric Carle to individual students. Ask students to independently answer a combination of orally read multiplechoice and constructed-response questions⁷ about the text and in comparison to other texts in the unit. Students should be expected to write a response to at east one of the questions. (L.1.1a-j, L.1.2a-e, L.1.6) Provide sentence frames⁸ for students who need help writing complete sentences. Sample questions:

- 1. Ask the student: "What happens in this story that is real? What is imaginary?" (RL.1.1, RL.1.5)
- 2. Ask the student: "Explain to Monica why Papa can't get the moon for her." (RL.1.2, RL.1.7)
- 3. Ask the student: "How are Papa and Bear alike? Describe both of them and what is similar." (RL.1.3, RL.1.7, RL.1.9)
- 4. Ask the student: "What facts does the author know about the moon? Select a drawing that illustrates the author's knowledge of this fact. Why did you select this illustration?" (RL.1.5, RL.1.7, RI.1.3, RI.1.9)

	n it?										
DAILY TASKS	Which tasks help students learn it?	Read and understand text:	 Lesson 3 (sample tasks) 	• Lesson 5	 <u>Lesson 7</u> (sample tasks) 	Lesson 8	Express understanding of text:		 Lesson 1 (sample tasks) 	 Lesson 4 (sample tasks) 	• Lesson 10 (use this task)
UNIT ASSESSMENT	What shows students have learned it?	This task focuses on:	 Understanding grade-level texts 	Writing in response to texts							
UNIT FOCUS	What should students learn from the texts?	• Topic: The moon, patterns, shadows	• Themes: The differences between what is	real and what is imaginary	• Text Use: Vocabulary and sentence	structure, using informational texts to	verify what is real or imaginary in literary	texts, comparing and contrasting the	experiences of characters across texts		

Cold-Read Task: Students read or listen to a text or texts being read aloud and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Note: This is a comprehension text. Measurement of student reading ability and mastery of specific reading foundational standards (e.g., decoding, fluency, etc.) should be monitored throughout the unit, particularly during small-group instruction.

⁵ If students are already reading, allow them to read the text. This should be based on individual student ability,

Ensure that students have access to the print text as they are testing; while students may not be able to read the words, they can refer to the pictures.

http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

EXTENSION TASK⁹

Create a class book called Moon Facts.

SL.1.6) After the book is complete and the pages have been presented, place the book in the classroom library for students to read independently. (RF.1.4a, c) If Have each student complete a page for the class book by selecting three facts about the moon (learned from the texts read in class or based on verified outside illustrate their page. (SL.1.5) When students have completed their pages, have them share their facts and page with the class. (Sample student work 10) (SL.1.4, knowledge or observations from the Moon Facts and Fiction class chart) to write about in complete sentences. (W.1.2, W.1.7, W.1.8) Then ask students to time allows, engage students in digitally publishing the class book. (W.1.6)

Teacher Note:

- Students are asked to write about the moon, supply some facts about the moon, and provide a sense of closure. (W.1.2) The completed writing should use words from the word displays, including conjunctions that signal simple relationships (e.g., because) and frequently occurring adjectives. (L.1.1f, g; L.1.6)
- spelling. (L.1.1a, b, c, d, e, h, j, j; L.K.2d, e) Provide sentence frames 11 for students who need help writing complete sentences. The sentences should also be Students should write in complete sentences, using various nouns, pronouns, verbs, and prepositions; basic subject-verb agreement; and conventional capitalized and punctuated correctly. (L.1.2a, b, c)
- Use teacher conferencing and small-group work to target student weaknesses and improve student writing ability. (W.1.5)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
• Topic: The moon, patterns, shadows	This task focuses on:	Read and understand text:
• Themes: The differences between what is	Creating a class book based on information	 Lesson 4 (sample tasks)
real and what is imaginary	from texts and experiences	• Lesson 5
 Text Use: Vocabulary and sentence 	Presenting information	 <u>Lesson 7</u> (sample tasks)
structure, using informational texts to		• Lesson 8
verify what is real or imaginary in literary		Evarore indosetanding of toot:
texts, comparing and contrasting the		באףופט מוומפוטנמוומווק סו נפענ.
experiences of characters across texts		• Lesson 11 (use this task)

³ Extension Task: Students connect and extend their knowledge learned through texts in the unit to engage in shared research or shared writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is narrative task related to the unit focus.

¹⁰ http://www.achievethecore.org/content/upload/The%20Moon%20Full%20Class%20Report.pdf

¹¹ http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

INSTRUCTIONAL FRAMEWORK

foundations, writing, and language development are essential. This instruction alone, though, is not sufficient for promoting complex thinking and deep comprehension of text. Students must also be engaged in whole-class lessons with complex read-aloud and grade-level texts. To do this, teachers must select appropriate texts and use in English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. In grades K-2 specifically, reading those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click $\overline{\mathsf{here}}^{12}$ to locate additional information about this interactive framework.

Whole-Class Instruction

texts supports language and comprehension development necessary for continual reading growth. This plan presents sample whole-class tasks to represent how standards might be met at this grade level. This time is for grade-level instruction. Regardless of a student's reading level, exposure to complex

Small-Group Reading

This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

- 1. instruction for students learning to read based on their specific needs and using texts at their reading level,
- 2. instruction for different learners using grade-level texts to support whole-class instruction, and
 - 3. extension for proficient readers using challenging texts.

Small-Group Writing

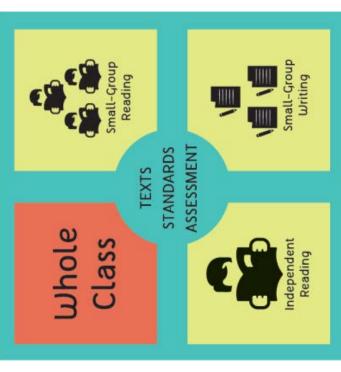
Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

- 1. instruction for students learning to write based on their specific developmental needs,
- 2. instruction for different learners to support whole-class instruction and meet grade-level writing standards, and
- 3. extension for proficient writers.

Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

- 1. support growing reading ability by allowing students to read books at their reading level;
- 2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.



¹² http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources

TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

 LESSON OVERVIEW: Students listen to Moondance read aloud and study the vocabulary as the text is displayed or projected. Then, working with a partner, students view the illustrations to retell the story and summarize the story as a class. Finally students engage in a shared writing followed by independent writing in which they write a note to Bear. READ AND UNDERSTAND THE TEXT: First Reading: Read the text aloud to students. Only interrupt minimally as needed to define any essential vocabulary for basic understanding of the text. Allow students and display or project the text. Class Discussion: Lead a teacher-guided discussion in which students ask and answer questions to demonstrate their understanding of the text. Encourage student question asking by providing question frames or conversation starters¹⁴ and developing a routine to monitor that all students are participating in the question asking and answering. (SL.1.1a-c, SL.1.2, SL.1.6) Pocus the discussion on identifying and describing the characters, setting, and major events of the text. Prompt students to refer to key details and illustrations to support their answers. (RL.1.1, RL.1.3, RL.1.1)
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¹³ Note: One lesson does not equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.
14 http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SECTIENCE	TOT - FASH
I EXT SEQUENCE	IEAI OSE
	writing in complete sentences with appropriate end punctuation. (L.1.2b)
	 When writing out the words, emphasize how each letter is written, inviting students to write their own responses as appropriate, referring to the text for spelling of irregular words. (L.1.1a, b, c, d, e, h; L.1.2a, d)
	 Invite students to expand their descriptions, adding to and continuing the conversations of others and expanding the initial sentences included on the class graphic organizer or chart. (L.1.1f, g, j, j; L.1.2c)
	• Word Work: Build a vocabulary display ¹⁵ throughout the unit that students can rely on in their writing. (<u>L.1.6</u>)
	 Project the text and ask students to locate and define in context academic vocabulary words that suggest feelings or appeal to the senses (e.g., suggested, chuckled, cried, replied, asked, sighed, gazed, looking, watched). (RL.1.4, L.1.4a)
	 Discuss with students the similarities among the words (i.e., they are different ways we can say or do something) and sort them into categories (Say and Do). (L.1.5a)
	 Then ask students to identify the differences by discussing the shades of meaning among the words. To support students in understanding this concept, have student pairs act out the words, and discuss what makes their demonstrations different. (L.1.5d)
	 Reinforce the understanding of these words in a literacy station activity. For example, students could act out the words and have a partner guess the word.
	 <u>Third Reading</u>: Divide the class into pairs. Read aloud the first page of <i>Moondance</i> and then display or project the illustrations of the text.
	 Have each partner take turns telling the other partner the next event that happens in the text as each illustration is shown. If a partner needs help, prompt the other partner to ask questions for clarification or offer feedback. Model as needed. (RL.1.1, RL.1.2, RL.1.3, RL.1.7, SL.1.2, SL.1.3)
	 Stop at various moments in the retelling to ask pairs questions about the key details in the text to determine what Bear wants and how his problem is solved. Sample questions: What is Bear confused about? Identify key details that make this book imaginary. (RL.1.5)
	 When the retelling is done, complete a Somebody-Wanted-But-So chart as a class to summarize Moondance. Post the summary so students can refer to it during the shared writing.

¹⁵ http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

	Then (optional)		Note for Small-Group Reading: Reread whole-class literary texts during small-group reading with students who are struggling to understand. Engage them in identifying main characters and retelling and sequencing the stories using printed handouts of the illustrations. (RL.1.3) While working with students in small-group reading, other students not working with the teacher should be engaged in meaningful literacy experiences. Developing and managing a literacy environment in which students are able to work in groups, pairs, or independently while the teacher is working directly with a small group of students is essential. Programs like Daily Five TM16 support the development of that kind of literacy environment.		Shared Writing: Engage students in daily writing and grammar instruction. Conduct a <u>shared writing</u> ¹⁷ task in which students explain to/convince Bear he is not dancing with the clouds or the rain, and write a note to Bear in which the class names the topic, supplies some facts about the topic based on <i>Moondance</i> and prior knowledge, and provides a sense of closure. (RL.1.1, RL.1.2, W.1.2, W.1.8)	Respond to the prompt using a "shared pen" technique (or "shared keyboard" technique by modeling composition on a computer) in which students write the parts they know while the teacher fills in the remaining portions. (W.1.6, L.1.1a)	Guide the writing process while students write the parts they know, practicing grade-level spelling and conventions. $(\underline{\textbf{L.1.2a-e}})$	Demonstrate how to write different types of complete sentences using capital letters, common nouns and matching verbs, adjectives, and appropriate end punctuation. (SL.1.6; L.1.1b, c, d, e, f, h)
	So	He danced with the clouds and the rain, and he thought he danced with the moon.	uring small-group readirits and retelling and sequitedents in small-group rexperiences. Developin independently while the support the develor		uction. Conduct a <u>share</u> s or the rain, and write a n <i>Moondance</i> and prior	e prompt using a "shared pen" technique (or "shared keyboard" technique by modeling on a computer) in which students write the parts they know while the teacher fills in the L.6, L.1.1a)	parts they know, practi	Demonstrate how to write different types of complete sentences using capital letters, command matching verbs, adjectives, and appropriate end punctuation. (SL.1.6; L.1.1b, c, d, e, f, h)
TEXT USE	But	He thought the moon was too special to want to dance with him.	e-class literary texts duentifying main characte) While working with stim meaningful literacy rork in groups, pairs, or rograms like Daily Five		ting and grammar instr dancing with the clouds oout the topic based or <u>8</u>)	red pen" technique (or h students write the pa	nile students write the	ifferent types of compl res, and appropriate en
	Wanted	To dance with the moon	Reading: Reread whol nd. Engage them in ide illustrations. (RL.1.3 ner should be engaged students are able to w tudents is essential. P		e students in daily wrii nvince Bear he is not c supplies some facts ak	e prompt using a "shal n a computer) in whicl . <u>6</u> , <u>L.1.1a</u>)	the writing process wlntions. (L.1.2a-e)	nstrate how to write d atching verbs, adjectiv
	Somebody	Bear	Note for Small-Group struggling to understa printed handouts of the working with the teacl environment in which with a small group of servironment.	EXPRESS UNDERSTANDING:	Shared Writing: Engage students in daily writin students explain to/convince Bear he is not dar class names the topic, supplies some facts abor sense of closure. (RL.1.1, RL.1.2, W.1.2, W.1.8)	o Respond to the prompt composition on a composition on a portions. (W.1.6, L.1.1a)	■ Guide conve	Demo and m
			•	EXPR	•			
TEXT SEQUENCE								

16 http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
17 http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

English Language Arts, Grade 1: Mooncake

IEXI SEQUENCE	LEXI USE
	 Read aloud the sentences and ask for suggestions from students to improve the response, expanding and revising the sentences with conjunctions and prepositional phrases as necessary. (W.1.5; SL.1.1a, b; L.1.1g, j, j)
	 During the shared writing, model the use of the word display. For example, point to the word watched on the display, and have students spell it aloud while it is being written. (RF.1.3a, L.1.6)
	o When the writing is complete, point to the words and read aloud the sentences simultaneously with the students. (RF.1.3b, e, f, g; RF.1.4a)
	 Then study the message. Ask students to identify the distinguishing features of each sentence, count the number of syllables in multisyllabic words. Analyze the final —e and common vowel team conventions representing long vowel sounds. Verify that singular and plural nouns have matching verbs. (RF.1.1a; RF.1.3c, d; L.1.1c)
	 Then have students write their own response or rely on the model, adding an appropriate illustration to their individual note. (SL.1.5)
	 Note for Small-Group Writing: Ensure that student writing meets expectations and support students who are struggling to meet standards during small-group writing time.
LESSON 2: Mooncake, Frank Asch	TEXT DESCRIPTION: Moon Bear decides the moon looks good enough to eat. He builds a rocket to travel to the moon, although he falls asleep before his rocket takes off. Bear wakes up, thinks he has made it to the moon (because he has never been awake during the winter), explores the moon, and makes a "mooncake." He returns home and tells Bird about his trip to the moon.
(Read Aloud)	TEXT FOCUS : Focus the first read aloud of this text on identifying and describing how Bear feels about the moon. (RL.1.3) During subsequent reads, display or project particular words, sentences, passages, and/or pictures so students can interact with the print of the text, particularly the vocabulary. (RL.1.4) Additionally, explore Bear's interactions with the moon, retelling the major events and demonstrating an understanding of point of view. (RL.1.1, RL.1.2, RL.1.6)
LESSON 3:	TEXT DESCRIPTION: In <i>Goodnight Moon</i> , Bunny talks to the moon as it disappears from the sky and she falls asleep. In <i>Mooncake</i> , Bear mistakenly thinks he travels to the moon and makes a mooncake.
Goodnight Moon, Margaret Wise Brown Mooncake, Frank Asch (Read Aloud)	TEXT FOCUS: Goodnight Moon serves as a model for thinking about misunderstandings we (or characters) have about the moon. Students will continue to explore <i>Mooncake</i> for Bear's interactions with the moon, setting them up to establish the difference between what is real and imaginary and how we can use information from observations to clear up misunderstandings. (RL1.1, RL1.2, RL1.3, RL1.1.7)
	MODEL TASKS

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TEXT SEQUENCE	TEXT USE
	LESSON OVERVIEW: Students chorally read and practice fluency with <i>Goodnight Moon</i> . The class creates a Moon Fact and Fiction chart to keep throughout the unit. Then students listen to <i>Mooncake</i> read aloud and reread sections in pairs. Lastly, students work in groups to complete an entry for the class chart, share the entry, and answer questions the class asks about their entry.
	READ AND UNDERSTAND THE TEXTS:
	 <u>First Reading</u>: Project <i>Goodnight Moon</i>. Read aloud the text as students <u>read chorally</u>.¹⁸ Allow proficient readers in the class to be the leaders while reading the text.
	 <u>Second Reading</u>: Divide the class into pairs. Ask pairs to work with a partner to practice reading sections of <i>Goodnight</i> Moon with accuracy and expression. (RF.1.4a, b, c) Use the strategies provided here 19 as models to produce similar tasks for the text.
	 Third Reading: Have students partner read²⁰ Goodnight Moon.
	 Note for Small-Group Reading: Goodnight Moon can also be used for foundational skills instruction, as it contains rhyme and repetition.
	 <u>Class Discussion</u>: Create a class three-column Moon Facts and Fiction chart to display and complete throughout the unit. Label the columns: Moon Facts, ?, and Moon Fiction. Model how to fill in details on the three-column chart after reading Goodnight Moon.
	 As a class, determine key questions to ask when a detail is added to the chart. Record the key questions and display them throughout the unit. Demonstrate how to write the key questions using words from the vocabulary display and proper conventions. Sample key questions:
	■ Is this detail real (fact) or imaginary (fiction)?
	■ How do we know?
	■ What is the source?
	■ If we don't know, how can we find out?

http://www.fcrr.org/studentactivities/F 019a.pdf http://www.fcrr.org/curriculum/PDF/G2-3/2-3Fluency 3.pdf http://www.fcrr.org/studentactivities/F 016a.pdf

HEXH SECTIONS			1311 FX3F			
I EN I SEQUENCE			IEAI USE			
	 Begin to fill in the chalinformation and obser away/disappears, etc. is made of cheese, the w.1.7, w.1.8, SL.1.1c) 	Begin to fill in the chart as a class asking the questions for each detail. Start by asking students for basic information and observations (e.g., the moon is in the sky, it shines at night, it gets smaller/goes away/disappears, etc.), commonly heard or read phrases or ideas (e.g., a cow jumping over the moon, t is made of cheese, the man in the moon, aliens on the moon, etc.), and details from <i>Goodnight Moon</i> . (W.1.7, W.1.8, SL.1.1c)	ng the questions for eare moon is in the sky, is and or read phrases or on, aliens on the moor	e chart as a class asking the questions for each detail. Start by asking students fo observations (e.g., the moon is in the sky, it shines at night, it gets smaller/goes s, etc.), commonly heard or read phrases or ideas (e.g., a cow jumping over the re, the man in the moon, aliens on the moon, etc.), and details from Goodnight A.1.1c)	Begin to fill in the chart as a class asking the questions for each detail. Start by asking students for basic information and observations (e.g., the moon is in the sky, it shines at night, it gets smaller/goes away/disappears, etc.), commonly heard or read phrases or ideas (e.g., a cow jumping over the moon, the moon is made of cheese, the man in the moon, aliens on the moon, etc.), and details from <i>Goodnight Moon</i> . (RL.1.1, W.1.2, W.1.8, SL.1.1c)	noc
	When details are additional inform		e determined as real o	or imaginary, place the	added that cannot be determined as real or imaginary, place them in the "?" column until ation is gathered.	
	 <u>First Reading</u>: Reread Mc readings of Mooncake ar 	<u>First Reading</u> : Reread <i>Mooncake</i> aloud and project or display the text so students can follow along. (The first few readings of <i>Mooncake</i> are done in Lesson 2.)	oject or display the tex	kt so students can follc	ow along. (The first few	
	 <u>Second Reading</u>: Divide t illustrations of the text. 	e the class into pairs. Re :.	ead aloud the first pag	e of <i>Mooncake</i> and the	the class into pairs. Read aloud the first page of <i>Mooncake</i> and then display or project the	
	Have each part is shown. If a pModel as need	Have each partner take turns telling the other partner the next is shown. If a partner needs help, prompt the other partner to Model as needed. (RL.1.1, RL.1.2, RL.1.3, RL.1.7, SL.1.2, SL.1.3)	ne other partner the n npt the other partner I.3, RL.1.7, SL.1.2, SL.1	ext event that happen to ask questions for cl 3)	Have each partner take turns telling the other partner the next event that happens in the text as each illustration is shown. If a partner needs help, prompt the other partner to ask questions for clarification or offer feedback. Model as needed. (RL.1.1, RL.1.2, RL.1.3, RL.1.7, SL.1.2, SL.1.3)	tion K.
	Stop at various what Bear wan	Stop at various moments in the retelling to ask pairs questions about the key details in th what Bear wants, what his problem is, and to describe how he tries to solve his problem.	ng to ask pairs questic , and to describe how	ons about the key deta he tries to solve his pr	Stop at various moments in the retelling to ask pairs questions about the key details in the text to determine what Bear wants, what his problem is, and to describe how he tries to solve his problem.	
	When the retelthe summary w	When the retelling is done complete a Someboo the summary with the summary of <i>Moondance</i> .	ı Somebody-Wanted-E oondance.	8ut-So chart as a class	When the retelling is done complete a Somebody-Wanted-But-So chart as a class to summarize <i>Mooncake</i> . Post the summary of <i>Moondance</i> .	ost
	Somebody	Wanted	But	So	Then (optional)	
	Bear	To eat the moon	He couldn't reach it.	He built a rocket ship and thought he traveled to the moon.	He made a mooncake and told Bird the moon tasted delicious!	
	 Third Reading: Display²¹ partner read²² the display 	Third Reading: Display ²¹ specific sections of <i>Mooncake</i> (i.e., v partner read ²² the displayed sections. (RL.1.10, RF.1.4a, b, c)	ooncake (i.e., words, s 0, RF.1.4a, b, c)	sentences, and/or pass	specific sections of <i>Mooncake</i> (i.e., words, sentences, and/or passages) and prompt students to syed sections. (RL.1.10, RF.1.4a, b, c)	to

²¹ Display the text using sentence strips, chart paper, a projection device, or a big book (if available).
²² http://www.fcrr.org/studentactivities/F 016a.pdf

English Language Arts, Grade 1: Mooncake

TEXT SEQUENCE	TEXT USE
	EXPRESS UNDERSTANDING:
	• <u>Student Practice</u> : Have each pair join with another pair to form a group of four. Then ask each group to develop an entry from <i>Mooncake</i> to add to the class three-column chart. (RL.1.1, RL.1.3, W.1.7, W.1.8, SL.1.2)
	o Have each group share their entry with the class, speaking in complete sentences. Provide answer frames ²³ to model the type of expected spoken responses. (SL.1.1a, SL.1.4, SL.1.6) As they share, prompt other groups to ask the presenting group the key questions (provided above) and why they chose their detail. (SL.1.3) Challenge each group to provide a different detail and engage the class in evaluating the details groups provide. (SL.1.1b, c)
	■ Is this a good detail to add?
	Is this detail different from the other groups?
	Do you have any questions about what this group shared?
	\circ Model writing the detail, or, as appropriate, invite some students to write the responses on the chart with feedback from the class. (W.1.5)
	 Finally, conduct a brief class discussion in which students consider why one or two of the details under "Moon Fiction" exist.
	o Note for Small-Group Writing: Using statements and questions students generate about the moon, have students decide what type of punctuation should be included (. ? !). For advanced and grade-level writers, include opportunities for them to then write their own statements and questions regarding the moon and then have students work with a peer to revise their independently created statements and questions. For beginning writers, give them pre-written statements and questions to which they will add the correct punctuation. Then, give them the opportunity to generate their own sentences and questions about the moon while the teacher writes them down. Have the students revise these sentences by adding the correct punctuation at the end. (SL.1.2, L.1.2a, L.1.2b)
LESSON 4:	TEXT DESCRIPTION: The Moon Book provides students with information about the characteristics of the moon.
Pages 1-4, 7-13, and 21-25 of <i>The Moon Book</i> , Gail	TEXT FOCUS: Students will learn to locate details to prove whether an idea is fact or fiction. (RI.1.1) They will compare these ideas with <i>Mooncake</i> and discuss the difference between what is real or imaginary. (RL.1.5) While students may discover that all details in stories are not fiction, they will begin to understand the reasons and purposes for reading different kinds of texts,

²³ http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

English Language Arts, Grade 1: Mooncake

TEXT SEQUENCE	TEXT USE
Gibbons	including how to use details from texts to answer questions and clear up misunderstandings. (RL.1.1, RL.1.5)
Mooncake, Frank Asch	MODEL TASKS
	LESSON OVERVIEW: Students listen to excerpts of <i>The Moon Book</i> and retell the details. The class adds details to the class chart based on <i>The Moon Book</i> and then reviews <i>Mooncake</i> . Students compare similar events in each text and update the class chart. Finally, students create a written response about details in <i>Mooncake</i> and work with a partner to discuss their thinking.
	READ AND UNDERSTAND THE TEXTS:
	• <u>First Reading</u> : Read aloud the excerpts from <i>The Moon Book</i> , displaying the illustrations.
	 Word Work: Continue building a vocabulary display²⁴ (as introduced in Lesson 1) that students can rely on in their writing. (L.1.6)
	 Display the words big and bright. Ask students to read the words aloud and explain how those words describe the moon. (RI.1.4) Then read sentences from The Moon Book that contain brightly, brightest, and biggest. Display those words and ask students to read those words aloud. (RF.1.3e, f) Discuss what makes these words different from big and bright. (L.1.4c) Display or project the sentences with those words in them and discuss the
	meaning of the words based on their placement and function in the sentence. (L.1.4a)
	 Display the word manned. Ask students to read the word aloud. Then reread the sentences from The Moon Book with manned and unmanned. Discuss the meaning and differences of the words based on their parts, focusing on using the root word (man), the affix (un-), and their inflectional form (-ed). (RF.1.3e, f; L.1.4a, b, c)
	 Display the following sentence: "It outshines all the stars and planets, which appear as small <u>points</u> of light." Read the sentence aloud and then have students read the sentence chorally while pointing to each of the words. (RE-1.4b) Ask students the known meaning of "noint" (i.e. the yearh "to point") Discuss how words sometimes.
	mean different things based on their placement and use in a sentence. (RI.1.4, L.1.4a) Demonstrate how when you use your finger to point at something, you create a "point" in the air. Discuss the meaning of "point of light"
	or different "points on a trip." Ask students to develop additional phrases using the new definition of <i>point</i> . (L.1.5c)
	 Reread the excerpts from The Moon Book, stopping on sentences with key vocabulary words (e.g., shine, outshines, diameter, revolves, faraway, natural, satellite, object, orbiting, complete, rotation, phases, reflected, denends positions patches covered formed pounded surface transmitted commitment authored pature
	closest). Ask questions about the words, focusing on determining and categorizing the words based on their

²⁴ http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SECTIENCE	3SI LEVAT
	relationships and similarities. (L.1.5a) For example, students can determine:
	 Faraway and closest are opposite in terms of distance (i.e., students can demonstrate understanding by naming objects that are far away and close or closest to the them). (L.1.5b, L.1.5c)
	 Similar words based on their inflectional endings (i.e., students can categorize words with different inflectional endings and then discuss how the ending changes based on the tense of the verb or the subject of the sentence). (RF.1.3f, L.1.1.e)
	 The difference between subjects and verbs in sentences based on their placement (i.e., phases, patches, and positions are plural nouns, not present-tense verbs like outshines or depends). (L.1.1c, L.1.1e)
	 The cause-and-effect relationships between the various words (e.g., "When light is reflected, the moon shines" or "When the surface of the moon is pounded by meteors, craters are formed"). (L.1.5b)
	 Place the words on the vocabulary display and encourage students to use the words as they add details to the Moon Facts and Fiction chart and write about the moon.
	 Teacher Note: Understanding the scientific concepts and vocabulary (i.e., reflections, revolutions, rotations, orbits, phases, etc.) in The Moon Book will likely require additional science instruction. Additional lesson ideas for science instruction are available here.²⁵ and here.
	 <u>Class Discussion</u>: Have students retell key details from <i>The Moon Book</i> excerpts. Reread and/or display key sections and/or illustrations as necessary.
	 As students summarize the information from <i>The Moon Book</i>, ask them to identifying where they learned the detail—either from words or illustrations. (RI.1.1, RI.1.2, RI.1.6, RI.1.7, SL.1.2)
	 Determine as a class the main topics (i.e., features of the moon, moon phases, space travel) by asking questions about the key details, such as "Why did astronauts travel to the moon? How did they get there? How do you know?" (RI.1.1, RI.1.2, SL.1.1c, SL.1.2)
	 Then review the class three-column chart begun in Lesson 3. (SL.1.1c, SL.1.3, L.1.6)
	■ What details on the chart relate to information provided by <i>The Moon Book</i> ? (RL.1.3, W.1.8)
	 Can any details be revised or questions answered? (W.1.5)

²⁵ http://www.achievethecore.org/content/upload/The%20Moon%20Challenge%20Article.pdf
²⁶ http://www.us.mensa.org/learn/gifted-youth/lesson-and-activity-plans/lesson-plans/first-grade-the-moon/

TEXT SECTIENCE	SII LX3L
	 Teacher Note: Track how students use information from texts and/or experiences to answer questions and/or clear up misunderstandings.
	 Change the color (if creating a paper chart) and/or the font (if using technology) when statements are revised.
	 When students reference "Moon Facts" to prove a detail is real or imaginary, mark the detail with a star or check, etc.
	 Add new entries for The Moon Book to the Moon Facts and Fiction chart, asking students the key questions.
	• <u>Fourth Reading</u> : Review the major events of <i>Mooncake</i> as a class. Reread specific sections of <i>Mooncake</i> (as necessary). Then project the section in <i>Mooncake</i> that tells the story of Bear's trip to the moon and reread it aloud as students view the text.
	• <u>Class Discussion</u> : Conduct a discussion in which students consider what is real or imaginary in each of the texts.
	 Encourage student question asking by providing question stems or conversation starters²⁷ and developing a routine to monitor that all students are participating in the question asking and answering. (SL.1.2, SL.1.3, SL.1.6)
	 Ask students to determine with a partner whether Bear did or did not travel to the moon. Encourage students to ask questions, such as, "Why do you think that? What information do you have?" (RL.1.1, RL.1.2, W.1.8, SL.1.1a-
	 Then, as a class, compare the sections in <i>The Moon Book</i> and <i>Mooncake</i> that discuss travel to the moon. Which one has facts? Which one is fiction? How do you know? Update the Moon Facts and Fiction chart. (RL.1.1, RI.1.1, RI.1.1)
	\circ Finally, ask students to think about information from <i>The Moon Book</i> and use the Moon Facts and Fiction chart to identify one detail in <i>Mooncake</i> they think is imaginary. (W.1.8)
	EXPRESS UNDERSTANDING:
	• <u>Independent Writing</u> : Have students write a brief opinion in response to <i>Mooncake</i> .
	 Ask students to respond to the following prompt in writing: Identify a detail from Mooncake that is imaginary and write at least two complete sentences explaining why the detail you selected is imaginary. (RL.1.1, RL.1.5,

²⁷ http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	 W.1.1, L.1.1a-j, L.1.2a-e) Prompt students to use words from the word display as needed to help with writing. (L.1.6) Have them finish their written response by drawing an illustration that supports their writing. (SL.1.5) Then ask students to share their written response with a partner to evaluate the detail: Do you agree or disagree with your partner? Why? (SL.1.1c)
	 Note for Small-Group Writing: Ensure that student writing meets expectations and support students who are struggling to meet standards during small-group writing time. (W.1.5)
LESSON 5:	TEXT DESCRIPTION: Both texts provide information about the moon. TEXT FOCUS: <i>The Moon</i> by Carmen Bredeson provides more information and vocabulary about the moon for determining what
<i>The Moon</i> , Carmen Bredeson	is real and imaginary. (R1.1.4, L.1.4a) Students should be able to partner read and/or read along with this text as the teacher reads it aloud. (R1.1.10) Students will use the features of this text to ask and answer questions and gain further factual
"Visiting the Moon" from The Moon, Allison Lassieur	information about the moon, describing the key ideas. (RI.1.1, RI.1.2, RI.1.3, RI.1.5) "Visiting the Moon" from <i>The Moon</i> by Allison Lassieur helps students continue to learn the various reasons for reading texts and how texts can provide similar and different information. (RI.1.9) This text is recommended for reading aloud.
LESSON 6:	TEXT DESCRIPTION: This is a subsequent reading of the anchor text.
Mooncake, Frank Asch	TEXT FOCUS: Students are asked to extend and connect their understanding of <i>Mooncake</i> text to explore how to communicate similar ideas in writing.
	MODEL TASKS
	LESSON OVERVIEW: Students continue to read and understand <i>Mooncake</i> . They continue to consider what Bear wants and whether he gets what he wants. They also write a narrative composition about an imaginary trip they take to the moon.
	READ TEXT:
	• <u>Fifth Reading</u> : Reread <i>Mooncake</i> aloud as students <u>read chorally</u> . ²⁸
	 Note for Small-Group Reading: Students should be learning that all text has meaning and that the skills they are learning in how to read (including vocabulary) serve a larger purpose for independently reading and understanding grade-level texts.

²⁸ http://www.fcrr.org/studentactivities/F 019a.pdf

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TEXT SEQUENCE	TEXT USE
	o For students who are still learning to read, choose books that have examples of CVC and CVC-e words (e.g., In Mooncake: sat, but, not, get (CVC words) or like, came, time, fine, woke (CVC-e words). Read the book aloud. Stop on CVC and CVC-e words to ask what sound the vowel is making—long or short? Then, after reading together, have students work with partners to record CVC and CVC-e words they find on the page(s). Ask students to practice reading the list, applying the "silent e" rule to read the words. (RF.1.2a, RF.1.2b, RF.1.3b, RF.1.3c) Another option to practice this skill is to add "e" to CVC words that form a new word and have students read and discuss the difference in meaning of the words based on the addition of the final "e" (e.g., not and note). This can work the other way by removing the final "e" (e.g., fine and fin).
	o For students who are already reading, provide a text in which to find words that have more than one vowel. After they record each word, instruct students on how to break the word apart into syllables, reinforcing that each syllable must have a vowel. For each word that students find, have them break it up and label the number of syllables in the word (rocket is rock—et—2). Once students are able to break each larger word into its syllables, have them partner read ²⁹ the book for fluency and accuracy (i.e., students read to partners as partners listen for accuracy and expression; partners circle words that the student missed and punctuation that the student did not use). (RF.1.2d, RF.1.4b, RF.1.4c)
	 These are just samples of what could be done during small-group reading. The exact tasks must be based on student needs and relate to their level of reading development and ability. UNDERSTAND THE TEXT:
	 <u>Class Discussion</u>: Ask students, "What does Bear want? Does Bear get what he wants? Does he travel to the moon? Does he eat the moon? How do you know? Are the events in this book real or imaginary?" Prompt students as necessary, i.e., review the "Moon Facts" on the Moon Facts and Fiction chart. (RL.1.1, RL.1.2, W.1.8)
	EXPRESS UNDERSTANDING:
	 <u>Shared Writing</u>: Extend student knowledge about real and imaginary events. Conduct a <u>shared writing</u>³¹ task in which students recount the story of Bear's trip to the moon, including temporal words to signal event order. (<u>RL.1.1, RL.1.2</u>,

²⁹ http://www.fcrr.org/studentactivities/F 016a.pdf

Center on Instruction (http://www.centeroninstruction.org/files/Building%20the%20Foundation.pdf), and/or Phonemic Awareness in Young Children: A Classroom Curriculum by Marilyn Adams, 30 During small-group reading time, use a full reading foundational curriculum such as the Core Knowledge Skills Strand (http://www.coreknowledge.org/ckla-files#!/grade-1/skills) and/or locate additional activities for the reading foundational standards through the Florida Center for Reading Research (http://www.fcrr.org/studentactivities/01.htm), Building the Foundation from the Barbara Foorman, Ingvar Lundberg, and Terri Beeler.

TEXT SEQUENCE	TEXT USE
	RL.1.3, W.1.5)
	 Demonstrate how to write a complete sentence using nouns from the vocabulary display, temporal words (i.e., first, then, before, after), and basic subject-verb agreement. (L.1.1b, c, e, j; L.1.2a-c; L.1.6)
	 Engage students by asking for suggestions and then "sharing the pen" to expand the sentences using adjectives and conjunctions. (SL.1.1a; SL.1.6; L.1.1a, f, g, j; L.1.2a-e; L.1.6)
	• <u>Independent Writing</u> : Have students write a story about a trip they take to the moon.
	 Ask them to recount details from the informational texts and use temporal words to signal event order and vocabulary from the word display. They may use the shared writing as a model. (W.1.3, W.1.8, L.1.1a-i, L.1.2a-e, L.1.6)
	 Then prompt students to work with a peer or small group to strengthen writing by revising to expand sentences as demonstrated in the shared writing and using words from the word display. (W.1.5, L.1.1j, L.1.6) For example, "I got off the rocket" can be expanded to "Then I jumped off the rocket onto the rocky ground."
	they hear in the word (b is written for bear). When students are proficient, continue to have them write both the first sound and last sound they read for each word (br for bear, mn for moon). (L.1.2d, L.1.2f) For students who
	need extra support in handwriting, provide pictures of the characters' names and other proper nouns from the read-aloud exercises. Have students practice writing the proper nouns using handwriting paper in order to support capital letter formation and lowercase letter formation. (L.1.1a, L.1.2a)
LESSON 7:	TEXT DESCRIPTION: In <i>Kitten's First Full Moon</i> , Kitten is intrigued by the moon and hopes to eat it.
<i>Kitten's First Full Moon,</i> Kevin Henkes	TEXT FOCUS: Students continue to investigate why a character would have misunderstandings and how those can be cleared up through text and observations. (RL.1.1, RL.1.2, RL.1.3, RL.1.7) Students can compare and contrast the experiences of Kitten and Bear, further deepening student understanding of the anchor text. (RL.1.9, RL.1.10)
Mooncake, Frank Asch	MODEL TASKS
	LESSON OVERVIEW: Students chorally read <i>Kitten's First Full Moon</i> , focusing on words with inflectional endings and prepositions. Then students use the Moon Fact and Fiction chart to understand how Kitten is confused. Lastly, students read <i>Mooncake</i> in

³¹ http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

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IEAI SEQUENCE	IEAI OSE
	pairs, compare and contrast Kitten to Bear, and write a summary of <i>Kitten's First Full Moon</i> .
	READ AND UNDERSTAND THE TEXTS: • First Reading: Read aloud <i>Kitten's First Full Moon</i> .
	 Second Reading: Reread Kitten's First Full Moon and display or project the text so students can follow along.
	 During the second reading, have students chorally read³² the text. (RL.1.10; RF.1.4a-b)
	 Stop prior to words with inflectional endings (i.e., wanted, closed, stretched, opened, ended, waiting, pulled, bumping, banging, etc.).
	O Ask students to read the words to a partner, taking turns reading the words aloud. (RF.1.3c, d, f)
	 Monitor student pairs to ensure they read the words correctly.
	 Prompt the listening partner to provide feedback.
	 Then, as a class, determine the meaning of the prepositions (e.g., down, through, past, by). Discuss how the placement of the text on the page and the illustrations help students read and determine the meaning of the prepositions. (RF.1.4c, L.1.6)
	 <u>Word Work</u>: Continue building a <u>vocabulary display</u>³³ (as introduced in Lesson 1) that students can rely on in their writing. (<u>L.1.6</u>)
	 Ask students to locate academic vocabulary words that suggest feelings or appeal to the senses (e.g., stretched, wiggled, sprang, leaped, raced, pinching, tumbled, bumping, banging, waiting. (RL.1.4)
	o Discuss with students the conventions of inflective forms. (RF.1.3f, L.1.4c)
	 Then reinforce the concept in a literacy station activity, and display those words for students to use when they write. (L.1.1e)
	 <u>Third Reading</u>: Divide the class into pairs. Read aloud the first page of Kitten's First Full Moon and then display or project the illustrations of the text.
	Before rereading the text, identify and describe Kitten and the setting of Kitten's First Full Moon as a class. Ask

³² http://www.fcrr.org/studentactivities/F 019a.pdf 33 http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TOTAL CTO HATE			131 - HALF			
IEAI SEQUENCE	ot stacking	ord their descriptions	rear USE	or class chart (RI 1 1	RI 13 RI 17 CI 12	
	אוממפוונא נס נפנ	students to record their descriptions on a graphic organizer of class chart. (Miltie) Miltie) Milter, Silter,	nı a grapınc organizer	Ur ciass ciidit. (ML. L.L.	KL.1.3, KL.1.7, SL.1.2	
	o Then, have each	ch partner take turns tel	lling the other partner	the next event that ha	partner take turns telling the other partner the next event that happens in the text as each	ıch
	illustration is s feedback. Mod	mustration is shown. If a partitle fleeds fleip, prompt the other partitle to ask questions for darmication of other feedback. Model as needed. (RL.1.1, RL.1.2, RL.1.3, RL.1.7, SL.1.2, SL.1.3)	R.1.2, RL.1.3, RL.1.7, 9	iei partiiei to ask ques S <mark>L.1.2</mark> , <u>SL.1.3</u>)		<u>ש</u>
	o Stop at various	Stop at various moments in the retelling to ask pairs questions about the key details in the text to determine	ng to ask pairs questic	ons about the key deta	ils in the text to determ	ine
		what Kitten wants and to describe why she is confused. Why would Kitten think the moon is a bowl of milk? (RL.1.1, RL.1.2, RL.1.7, SL.1.2)	y she is confused. Wh	y would Kitten think th	ne moon is a bowl of mil	K?
	Finally, ask pairs milk that she car First Full Moon t		ie fact that would help refer to the Moon Fa esson 3, answering th	Kitten understand thacts and Fiction chart. Tekes and Fiction chart. Tekey questions. (RL.1.	to identify at least one fact that would help Kitten understand that the moon is not a big bowl of nick. Prompt them to refer to the Moon Facts and Fiction chart. Then add details for <i>Kitten's</i> o the chart begun in Lesson 3, answering the key questions. (RL.1.2, W.1.8; SL.1.1b, c; SL.1.3)	bowl of <i>en's</i>
	 Sixth Reading: Display 	Sixth Reading: Display or project <i>Mooncake</i> and have students partner read ³⁴ Mooncake. (RL.1.10, RF.1.4a-c) Stop	nd have students <mark>part</mark> i	ner read ³⁴ Mooncake.	(RL.1.10, RF.1.4a-c) Sto	d
	students at various po Little Bird would respo the author knows abo	students at various points in the text and prompt them to use the Moon Facts and Fiction chart to explain how Bear or Little Bird would respond differently if he learned the same facts about the moon they did. Ask, "What facts do you think the author knows about the moon? (RL.1.1, Rl.1.1, Rl.1.3, SL.1.1c)	npt them to use the N ned the same facts ab I.1.1, RI.1.3, SL.1.1c)	loon Facts and Fiction out the moon they did	chart to explain how Be I. Ask, "What facts do yc	ear or ou think
	 Class Discussion: Conduct a experiences with the moon. 	<u>Class Discussion:</u> Conduct a discussion in which students compare and contrast Bear and Kitten's adventures and experiences with the moon.	h students compare a	nd contrast Bear and k	(itten's adventures and	
	Complete a So with the summ	 Complete a Somebody-Wanted-But-So chart as a class to summarize Kitten's First Full Moon. Post the summary with the summaries of Moondance and Mooncake. 	o chart as a class to su d <i>Mooncake</i> .	mmarize <i>Kitten's First</i>	Full Moon. Post the sun	nmary
	Somebody	Wanted	But	So	Then (optional)	
	Kitten	To lick the moon because she	She couldn't reach it with her tongue.	She jumped off the porch, she chased	She returned home and found a bowl	
		thought it was a		it around, she	of milk waiting for	
		sky		climbed a tree, sne fell into the pond.	ner.	
	o Then complete	Then complete a "T" chart as a class. One side should include descriptions and details that illustrate Bear and his	One side should includ	e descriptions and det	tails that illustrate Bear	and his
	adventures with adventures with		side should include de 1.2, RL.1.3, RL.1.7) P	scriptions and details rompt students to refe	the moon; the other side should include descriptions and details that illustrate Kitten and her the moon. (RL.1.1, RL.1.2, RL.1.3, RL.1.7) Prompt students to refer to the Somebody-Wanted	d her inted-

³⁴ http://www.fcrr.org/studentactivities/F 016a.pdf

English Language Arts, Grade 1: Mooncake

TEXT SEQUENCE	TEXT USE
	But-So charts and the Moon Facts and Fiction chart.
	o Then discuss, "What is similar about Bear and Kitten's experiences with the moon? What is different?" (RL.1.9)
	EXPRESS UNDERSTANDING:
	• <u>Independent Writing</u> : Ask students to write a summary of the events of <i>Kitten's First Full Moon</i> . (W.1.2)
	 Ensure students produce and expand complete sentences using frequently occurring conjunctions to signal simple relationships and prepositions. (L.1.1g, L.1.1j, L.1.1j, L.1.6)
	 Provide students with several sentence starters to complete an original idea or details from the text (i.e., Kitten saw the moon and thought it was a bowl of milk, so she Kitten tried to climb a tree to reach the bowl of milk because she).
LESSON 8 : Pages 1-19 of <i>Me and My Shadow,</i> Arthur Dorros	TEXT DESCRIPTION: Bear Shadow, similar to the other Frank Asch texts in the unit, presents Bear, who misunderstands something about the world around him. Me and My Shadow offers opportunities for students to gain knowledge about shadows, how they are created from blocking light, and how shadows affect how we view the moon.
Bear Shadow, Frank Asch	apply their skills of using informational texts to determine what is fact and fiction and to clear up misunderstandings with a new set of texts in which Bear misunderstands shadows. Students will also learn about science concepts (i.e., What causes shadows?
	according to present or past tense. (<u>L.1.1e, L.1.4a, L.1.5a, L.1.6</u>)
LESSON 9:	MODEL TASK
Literary texts from the unit	SAMPLE SUMMATIVE TASK: Culminating Writing Task
LESSON 10:	TEXT DESCRIPTION: In this text, the child asks her father to get the moon for her.
Papa, Please Get the Moon for Me, Eric Carle	MODEL TASK SAMPLE SUMMATIVE TASK: Cold-Read Task
LESSON 11:	
Informational texts from	MODEL TASK
the unit "Moon Pictures," Curiosity on Discovery com	SAMPLE SUMMATIVE TASK: <u>Extension Task</u>

English Language Arts, Grade 1: Mooncake

UNIT: "THIRSTY PLANET"

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"Thirsty Planet," Beth Geiger, from the October 2010 edition of National Geographic Explorer, Pathfinder Edition (pages 18-23)

RELATED TEXTS

Literary Texts (Fiction)

- The Raft, Jim LaMarche
- A Drop around the World, Barbara McKinney

Informational Texts (Nonfiction)

- A Drop of Water: A Book of Science and Wonder, Walter Wick
- "The Water Cycle" from Domain 6 of the Learning Strand² (pages 115-118 of the Grade 2 Core Knowledge Listening and Read-Aloud Anthology)
- Rochelle Strauss and Rosemary Woods One Well: The Story of Water on Earth,
- Down Comes the Rain, Franklyn Branley

Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics)

"River Song"³ from *We All Live Downstream*,

Banana Slug String Band

to appreciate the importance of water and the need to maintain its sustainability for generations to of water's journey throughout the world and the lives that depend on it for survival, students come Students learn about the water cycle and the role of water in nature. Through various descriptions come. This set connects to science.

imaginary in literary texts, comparing and contrasting the experiences of characters across texts Text Use: Vocabulary and sentence structure, using informational texts to verify what is real or

Reading: RL.2.1, RL.2.2, RL.2.3, RL.2.4, RL.2.5, RL.2.7, RL.2.10, RI.2.1, RI.2.2, RI.2.3, RI.2.4, RI.2.5, RI.2.6, RI.2.7, RI.2.8, RI.2.9, RI.2.10

Reading Foundational Skills: 4 RF.2.3a-f; RF.2.4a-c

Writing: W.2.1, W.2.2, W.2.3, W.2.5, W.2.6, W.2.7, W.2.8

Speaking and Listening: <u>SL.2.1a-c</u>, <u>SL.2.2</u>, <u>SL.2.3</u>, <u>SL.2.4</u>, <u>SL.2.5</u>, <u>SL.2.6</u>

Language: <u>L.2.1a-f</u>; <u>L.2.2a, c-e; L.2.4a-e; L.2.5a-b; L.2.6</u>

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Page 383: Text Set and Unit Focus

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Page 389: Instructional Framework

Pages 390-406: Text Sequence and Sample Whole-Class Tasks

Some texts, questions, and tasks in this unit are originally included in—and in some cases adapted from—the Core Knowledge Grade 2 Domain 12 Read-Aloud Anthology. The anthology falls under Creative Commons license for reuse (http://creativecommons.org/licenses/by-nc-sa/3.0/). Additional Information about the license specific to Core Knowledge is available here

To access the Core Knowledge texts for free, click on the provided link and select "Add File" and then "Your Files." You will need to create a user name and password (which is also free) to download the file for free.

The skills addressed during whole-class instruction are in addition to what is being done during small-group instruction. Teachers must incorporate a full reading foundational skills program during small-group reading and writing time to ensure students gain the skills necessary to learn to read independently. What is taught should be based on individual student needs and should focus on a <u>progression of skills</u> that are formally assessed at various points throughout the year.

"Thirsty Planet" Unit Overview

Unit Focus

- Topics: The water cycle and the role of water in nature
- **Theme:** The importance of water for sustaining life on Earth
- sentence structure, using informational texts to describe the connection between a series of scientific concepts in a text, explaining how specific images contribute to the meaning of a text

Summative Unit Assessments

A culminating writing task:

- Demonstrate an understanding of the water cycle and its effects on Earth
- Write an explanatory response

A cold-read task:

- Understand grade-level texts
- Write in response to texts

An extension task:

- Conduct shared research
- Write an informative paragraph

Daily Tasks

Daily instruction helps students read and understand text and express that understanding.

- Lesson 1: A Drop of Water: A Book of Science and Wonder (sample tasks)
- Lesson 2: "The Water Cycle" and A Drop of Water (sample tasks)
- Lesson 3: A Drop around the World (sample tasks)
 Lesson 4: "Thirsty Planet" (sample tasks)
- Lesson 5: The Raft and "River Song" (sample tasks)
- Lesson 6: "Thirsty Planet" and One Well: The Story of Water on Earth
- Lesson 7: Down Comes the Rain (cold-read task)
- <u>Lesson 8</u>: All texts from this unit (culminating writing task)
- Lesson 9: All texts from this unit (extension task)

SUMMATIVE UNIT ASSESSMENTS

CULMINATING WRITING TASK[§]

Have students respond to the following prompt: "Describe the process of the water cycle. List each step of the cycle and describe how each step is connected to the one before it and the one after it. Then, explain why water is needed to sustain life on Earth." (RI.2.1, RI.2.2, RI.2.3, W.2.8)

Teacher Notes:

- Students are asked to describe the connections between the stages of the water cycle and to explain why water is essential for sustaining life. They should provide a concluding statement or section. Students should then write a second paragraph to explain why water is needed to sustain life on Earth. (W.2.2) write two paragraphs. In the first paragraph, students should introduce the topic, use facts and definitions to explain each step of the water cycle, and
- Prompt students to use notes from the unit, specifically the notes from Lessons 2 and 3. (W.2.8)
- Students should write in complete sentences, using various nouns, pronouns, verbs, and prepositions; basic subject-verb agreement; and simple and compound sentences. Students should consult a beginning dictionary to check and correct spelling. (L.2.1a, b, c, d, e, f; L.2.2e) The writing should demonstrate grade-appropriate grammar and usage, capitalization, punctuation, and spelling. (<u>L.2.2c-d</u>)
- Use teacher conferencing and small-group work to target student weaknesses and improve student writing ability. (W.2.5)

	UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
3	What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
•	Topics: The water cycle and the role of	This task assesses:	Read and understand text:
	water in nature	Demonstrating an understanding of the	 Lesson 1 (sample tasks included)
•	Iheme: The Importance of water for sustaining life on Earth	water cycle and its effects on Earth	• Lesson 2 (sample tasks included)
•	Text Use: Vocabulary and sentence	 Writing an explanatory response 	Lesson 3 (sample tasks included)
	structure, using informational texts to		(salliple tasks liicidued)
_	describe the connection between a series		Express understanding of text:
	of scientific concepts in a text, explaining		• lesson 8 (lise this task)
	how specific images contribute to the		(400,000,000,000,000,000,000,000,000,000
	meaning of a text		

Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through writing.

COLD-READ TASK⁶

Have students independently read Down Comes the Rain by Franklyn Branley. (RI.2.10; RF.2.4a, c) Then ask them to independently read and answer in writing a combination of multiple-choice and constructed-response questions⁷ about the text. Sample questions:

- 1. Read page 23. Describe the connection between water vapor and ice drops. (RI.2.1; RI.2.3; W.2.2; L.2.1a, b, d, e, f; L.2.2c, d; L.2.6)
- 2. Read pages 24 and 25. Look at the illustrations. Explain how this diagram helps the reader to understand what happens to water when it freezes in the air. (RI.2.1; RI.2.7; W.2.2; L.2.1a, b, d, e, f; L.2.2c, d; L.2.6)
- 3. Read pages 27 and 28. Identify the main focus of page 28. (RI.2.1, RI.2.2)
- 4. Identify the main purpose of the text. What does the author want to explain? (RI.2.1; RI.2.6; L.2.1a, b, d, e, f; L.2.2c, d; L.2.6)

UNIT ASSESSMENT DAILY TASKS	What shows students have learned it? Which tasks help students learn it?	Read and understand text:	 Lesson 1 (sample tasks included) Lesson 2 (sample tasks included) Lesson 3 (sample tasks included) Lesson 4 (sample tasks included) Express understanding of text: Lesson 7 (use this task)
UNITA	What shows stud	This task focuses on:	Understanding grade-level textsWriting in response to texts
UNIT FOCUS	What should students learn from the texts?	 Topics: The water cycle and the role of 	 water in nature Theme: The importance of water for sustaining life on Earth Text Use: Vocabulary and sentence structure, using informational texts to describe the connection between a series of scientific concepts in a text, explaining how specific images contribute to the meaning of a text

Cold-Read Task: Students read or listen to a text or texts being read aloud and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Note: This is a comprehension text. Measurement of student reading ability and mastery of specific reading foundational standards (e.g., decoding, fluency, etc.) should be monitored throughout the unit, particularly during small-group instruction.

⁷ Ensure that students have access to the complete texts as they are testing.

EXTENSION TASK⁸

Have students write an essay in which they explain the ways we can conserve water. 9

- Students reread sections in One Well and "Thirsty Planet" and take notes on conserving water. (Lesson 6)
- Have students respond to the following prompt in writing: "What can you do to save water?" (RI.2.1, RI.2.2, W.2.2) (Lesson 7) 7
- Prompt students to introduce the topic they are writing about, clearly answer the question, provide examples from their notes and texts, "wrap up" the essay with a concluding sentence, spell words correctly, and use capitals, periods, and question marks. (L.2.2a, d, e) m.
- Prompt students to use words from the vocabulary display as needed to help with writing. (L.2.6) 4
- Ask students to share their written response with a partner to evaluate the detail. Ask them: "Do you agree or disagree with your partner's explanation? Why? What can be edited to clarify their work?" (SL.2.1c) 5.
- Have students create a final draft of the essay. If time allows, help students publish their entries using technology. (W.2.6) 6
- Then ask students to finish their written response by drawing an illustration that supports their writing. (SL.2.5) ۲.
- 8. Access grade 2 student samples of on-demand writing for this prompt $\frac{\text{here.}}{\text{10}}$

Teacher Notes:

- If needed, provide students with additional resources to learn ways to conserve water. These resources are available through http://achievethecore.org/file/1046
- Students are asked to explain various ways to conserve water based on texts read in the unit. They are asked to write an informative paragraph using facts to develop their points. (W.2.2)
- The completed writing should use words from the word display. (L.2.6) Students should write in complete sentences, using adjectives and adverbs properly. (L.2.1e. f) The writing should demonstrate grade-appropriate grammar and usage, capitalization, punctuation, and spelling. (L.2.1a-d) L.2.2a, c-e)
- Use teacher conferencing and small-group work to target student weaknesses and improve student writing ability. (W.2.5)

studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task Extension Task: Students connect and extend their knowledge learned through texts in the unit to engage in shared research or shared writing. The research extension task extends the concepts

⁹ This writing prompt is adapted from a Common Core Informative/Explanatory Writing resource at http://achievethecore.org/file/1046. 10 http://achievethecore.org/file/968

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
• Topics : The water cycle and the role of	This task focuses on:	Read and understand text:
water in nature	• Conducting shared research	 Lesson 1 (sample tasks included)
• Theme: The importance of water for	Miriting on information paragraph	• Lesson 2 (sample tasks included)
sustaining lite on Earth		• lesson 3 (sample tacks included)
Text Use: Vocabulary and sentence		
structure, using informational texts to		Lesson 4 (sample tasks included)
describe the connection between a series		(squible rasks included)
of scientific concepts in a text, explaining		Express understanding of text:
how specific images contribute to the		(completacke included)
meaning of a text		Lesson 9 (lise this tack)
		(dac tills task)

English Language Arts, Grade 2: "Thirsty Planet"

INSTRUCTIONAL FRAMEWORK

foundations, writing, and language development are essential. This instruction alone, though, is not sufficient for promoting complex thinking and deep comprehension of text. Students must also be engaged in whole-class lessons with complex read-aloud and grade-level texts. To do this, teachers must select appropriate texts and use in English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. In grades K-2 specifically, reading those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click $\frac{\text{here}}{\text{here}}^{11}$ to locate additional information about this interactive framework.

Whole-Class Instruction

texts supports language and comprehension development necessary for continual reading growth. This plan presents sample whole-class tasks to represent how standards might be met at this grade level. This time is for grade-level instruction. Regardless of a student's reading level, exposure to complex

Small-Group Reading

This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

- 1. instruction for students learning to read based on their specific needs and using texts at their reading level;
- 2. instruction for different learners using grade-level texts to support whole-class instruction;
 - 3. extension for proficient readers using challenging texts.

Small-Group Writing

Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

- 1. instruction for students learning to write based on their specific developmental needs;
- 2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
- 3. extension for proficient writers.

Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

- 1. support growing reading ability by allowing students to read books at their reading level;
- 2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.

English Language Arts, Grade 2: "Thirsty Planet"

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Class
TEXTS
STANDARDS
ASSESSMENT
ASSESSMENT
Reading
Independent
Reading
Small-Group
Small-Group
Writing

 $^{^{11}}$ http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources

TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
LESSON 1: ¹²	TEXT DESCRIPTION: A <i>Drop of Water:</i> A <i>Book of Science and Wonder</i> provides photographs of water in different forms (drops, snowflakes, etc.) and explanations of the photographs.
A Drop of Water: A Book of Science and Wonder, Walter Wick	TEXT FOCUS: A <i>Drop of Water</i> will be used to introduce unit vocabulary and the stages of the water cycle. This text will be referenced and read aloud throughout the unit to support the related texts being read. 13
	MODEL TASKS
	LESSON OVERVIEW: Students listen to <i>A Drop of Water: A Book of Science and Wonder,</i> focusing on vocabulary and states of matter. Students write an informative paragraph describing the process of change in water from solid to liquid to vapor.
	READ AND UNDERSTAND THE TEXT:
	 <u>First Reading</u>: Read aloud pages 6-13 of A Drop of Water: A Book of Science and Wonder with minimal interruptions. Project the images for students to view while listening to the text.
	• Word Work: Build a vocabulary display ¹⁴ throughout the unit that students can rely on in their writing. (L.2.6)
	o Reread page 7 and prompt students to use context clues to find the meaning of the words <i>droplet</i> and <i>molecules</i> .
	 Ask students: "What is a water droplet made of? What words does the author use to describe molecules?" (RI.2.1, RI.2.4, L.2.4a)
	 Discuss the meaning of the words <i>elongate</i>, <i>cling</i>, <i>tension</i>, <i>stretch</i>, <i>shrink</i>, and <i>elastic</i> in relation to water. Ask students to demonstrate the actions of water droplets using these words. (L.2.5b)
	 Have students work in pairs to create a <u>semantic map</u>¹⁵ or concept map¹⁶ that visually illustrates the connections between the meaning of the words and their word families (e.g., <i>tense</i> and <i>tension</i>). (RI.2.3, 12.4) As northous permitting prompts the address-life connections between the words and how
	they are used. (L.2.5a) Display the words for students to use when they write.
	 Have students record all word work, notes, question responses, and writing from this unit in an ongoing

¹² Note: One lesson does not equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.

¹³ Portions of the lesson for A Drop of Water: A Book of Science and Wonder are taken or adapted from a lesson produced for the Read-Aloud Project.

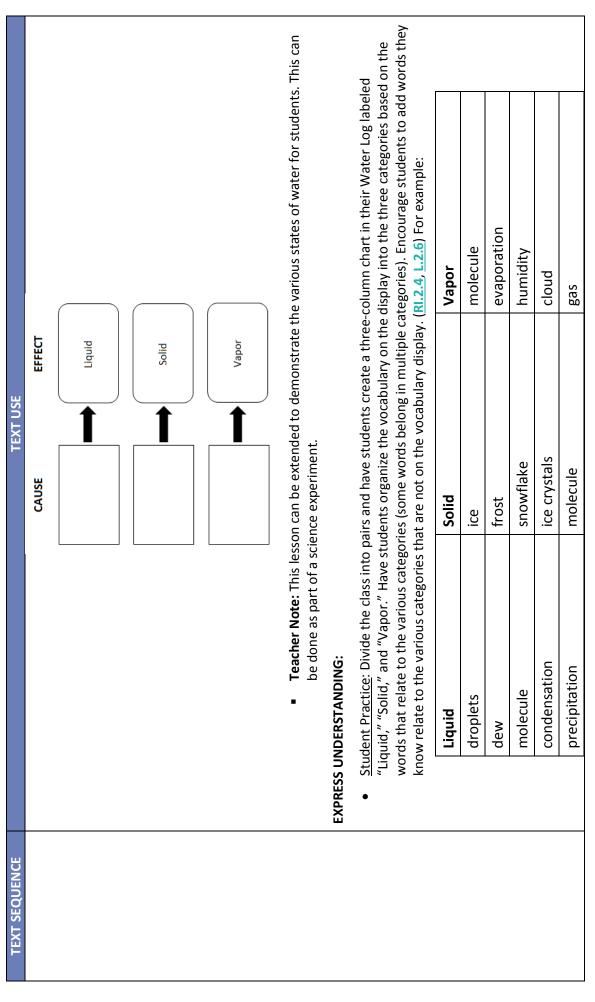
¹⁴ http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

¹⁵ http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class 16 http://www.timrasinski.com/presentations/Concept%20Map.pdf or http://www.docstoc.com/docs/110162299/Concept-or-Vocabulary-Word-Map

TEXT SEQUENCE	TEXT USE
	journal called the Water Log.
	 Note for Small-Group Instruction: Reinforce student understanding of words through additional vocabulary tasks during small-group or center work. Ideas for tasks can be accessed here 17 and here. 18
	 <u>Second Reading</u>: Read aloud pages 14-37 of A Drop of Water: A Book of Science and Wonder with minimal interruptions. Project the images for students to view while listening to the text.
	o Reread pages 24-25 "Condensation and Evaporation vs. Condensation." Prompt students to use context clues to determine the meaning of the words <i>condensation</i> and <i>evaporation</i> . (RI.2.4, L.2.4a) Sample questions:
	 Ask students: "Look at the pictures on pages 24-25. What does the author mean when he says, 'The molecules accumulate'? How did the water droplets accumulate on the table? (i.e., How did the water gather?)" (RI.2.1, RI.2.7) Add accumulate to the vocabulary display.
	 "When the water evaporates, does it disappear as the author says? What happens to the water?" Facilitate a discussion focusing on the fact that when liquid water "disappears," it doesn't actually stop existing—it still exists as water vapor. It is in a different state. Add evaporates and state to the vocabulary display.
	• <u>Class Discussion</u> : Lead a discussion in which students ask and answer questions to determine what causes the change in water molecules from solid to liquid to vapor.
	o Encourage students to ask questions by providing question stems or conversation starters ¹⁹ and developing a routine to ensure that all students are participating in the question asking and answering. (SL.2.1a-c, SL.2.2, SL.2.3, SL.2.6)
	 Focus the discussion on using vocabulary from the text. Prompt students to refer to key details and illustrations to support their answers. (RI.2.1, RI.2.2, RI.2.4, RI.2.7)
	 Reread paragraph 2 on page 21. Then ask students, "What causes the water molecules to change to a liquid?"
	■ Reread paragraph 1 on page 21. Then ask students, "What causes the water molecules to change to a solid?"
	Reread pages 22-23. Then ask students, "What causes the water molecules to change to a gas/vapor?"
	 As students answer the questions above, create a class chart that illustrates the cause-and-effect relationships. Have students create their own cause-and-effect chart to plan in their Water Log.

¹⁷ http://www.timrasinski.com/presentations/vocabulary_presentation.pdf

¹⁸ http://www.timrasinski.com/presentations/word ladders 1-3.pdf
¹⁹ http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class



²⁰ http://rachaelsolle.wikispaces.com/file/view/cause-effect2.gif/273981196/cause-effect2.gif

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TEXT SEQUENCE	TEXT USE
	• <u>Independent Writing</u> : Have students work in small groups to respond to the following prompt: "How does water change? Provide an illustration to support your written response." (RI.2.1, RI.2.2, RI.2.3, W.2.2, SI.2.5, I.2.6)
	o Prompt students to introduce the topic they are writing about and clearly answer the question, using vocabulary from the text and proper usage, punctuation, and spelling. (L.2.1a, d-f; L.2.2c-e; L.2.6)
	 Note for Small-Group Writing: Ensure that student writing meets expectations and support students who are struggling to meet standards during small-group writing time. (W.2.5)
LESSON 2:	TEXT DESCRIPTION: "The Water Cycle" explains that water on Earth goes through the water cycle. The text explains why water is important to sustainability of Earth.
"The Water Cycle" from Domain 6 of the Grade 2 Core	TEXT FOCUS: This text reinforces vocabulary from the previously read texts (e.g., evaporation, condensation, precipitation, water vapor). Students will listen to the text read aloud and respond to questions to demonstrate their understanding of the text.
Knowledge Listening	MODEL TASKS
and Learning Strand (Pages 115-118 of the <i>Read-Aloud</i> <i>Anthology</i>) ²¹	LESSON OVERVIEW: Students will listen to several readings of "The Water Cycle," participating in word work and class discussions to deepen their understating of the phases of the water cycle. A <i>Drop of Water</i> is used to reinforce the content being covered and to allow for opportunities to compare and contrast information from two different texts on the same topic. (RI.2.9)
	READ AND UNDERSTAND THE TEXT:
A Drop of Water, Walter Wick (Read Aloud)	 <u>First Reading</u>: Read "The Water Cycle" to the class. Only interrupt minimally as needed to define any essential vocabulary for basic understanding of the text. Allow students the opportunity to appreciate and fully engage in the text.
	• <u>Class Discussion</u> : Ask students to review the classroom vocabulary display. Prompt students to locate words from the display they heard during the reading of "The Water Cycle." (RI.2.1, RI.2.4)
	o Reread aloud pages 22-26 of <i>A Drop of Water</i> . Display or project the images.
	o Ask students, "How are the identified words used similarly in 'The Water Cycle' and <i>A Drop of Water</i> ? How might they be used differently? Are there any words, examples, or illustrations used in either text that better support your understanding of the ideas being discussed? Why are they better? What are the main points made in each text? How are those points similar and different between the two texts?" (RI.2.2, RI.2.8, RI.2.9, L.2.4a)

²¹ To access the Core Knowledge texts for free, click on the provided link and select "Add File" and then "Your Files." You will need to create a user name and password (which is also free) to download the file for free.

TEXT SEQUENCE	TEXT USE
	• Second Reading: Ask students to create a numbered list in their Water Log with numbers 1-11. Reread "The Water Cycle" to
	RI.2.2) Then reread the section and have students identify one example or detail that supports the main focus identified and write the example or detail to detail in their Water Log beside the main focus. (RI.2.8)
	• <u>Word Work</u> : Continue to build the vocabulary display throughout the unit. (<u>L.2.6</u>)
	 Prompt students to identify unknown words from word families (e.g., natural/nature, existed/exist/ existence, survive/survival, precipitation, humid/humidity, regardless, extremely) or those with related or multiple meanings (e.g., source, states, matter, form).
	 As a class, define the words in context (using illustrations when appropriate) and/or use known root words and individual words to determine the meaning of unknown and compound words. (RI.2.4; L.2.1e; L.2.4a, b, c, d)
	 Work with students to verify the meanings of the words. (L.2.4e)
	o Have students work in pairs to create a semantic map ²² or concept map ²³ in their Water Log that visually illustrates the connections between the meaning of the words and their word families (e.g., <i>tense</i> and <i>tension</i>). (RI.2.3, L.2.4c) As part of their mapping, prompt students to add real-life connections between the words and how they are used. (L.2.5a) Display the words for students to use when they write.
	 Class Discussion: Facilitate a whole class-discussion in which students ask and answer questions to demonstrate their understanding of the text. (RI.2.1) Encourage students to ask questions by providing question stems or conversation starters²⁴ and developing a routine to ensure that all students are participating in the question asking and answering. (SI.2.1a-c, SI.2.2, SI.2.3, SI.2.6) Use the following prompts:
	o "Identify the main topic of the text." (RI.2.2)
	o "What is the author explaining in this text? How do you know?" (RI.2.6, RI.2.8)
	o "Identify the three main phases of the water cycle. What is the connection between them?" (RI.2.3)
	• Third Reading: Project "The Water Cycle." Read the text aloud as students <u>read chorally</u> . ²⁵ (RI. 2.10)

²² http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class bttp://www.fcrr.org/studentactivities/F 023b.pdf ²³ http://www.timrasinski.com/presentations/Concept%20Map.pdf or http://www.docstoc.com/docs/110162299/Concept-or-Vocabulary-Word-Map

TEXT SEOUENCE	TEXT USE
	• Student Practice: Ask students to continue categorizing the words on the vocabulary display into the three-column chart in their Water Log. Add words learned from "The Water Cycle." (RI.2.4, L.2.6) Then display an image of the water cycle."
	without labels. Read statements describing each step in the water cycle. Ask student volunteers point to the corresponding place on the diagram and provide the correct terminology.
	o Sample descriptions:
	"Point to the place where (evaporation, condensation, or precipitation) occurs."
	 "The water cools and changes from a vapor back into a liquid. Point to where this occurs. What is the name for this process?" (condensation)
	 "Warmth changes liquid water into vapor. Point to where this occurs. What is the name for this process?" (evaporation)
	 "Water droplets fall to the ground. Point to where this occurs. What is the name for this process?" (precipitation)
	"Point to where there is water vapor. What causes water to change into a vapor?"
	"Point to where there is liquid water. What causes water to become a liquid?"
	 Divide the class into small groups. Provide the groups with images that represent the phases of the water cycle. Ask the groups to sequence the images, and then discuss the stages of the water cycle using vocabulary from the texts. (RI.2.3, SL.2.1a-c, SL.2.2, SL.2.6, L.2.6)
<u> </u>	EXPRESS UNDERSTANDING:
	• Shared Writing: Conduct a shared writing ²⁷ task in which students write the life story of a water drop. (W.2.3, W.2.7)
	 Respond to the prompt using a "shared pen" technique (or "shared keyboard" technique by modeling composition on a computer) in which students write the parts they know while the teacher fills in the remaining portions. (W.2.6)
	 Use the water cycle display and images from the pair work to brainstorm the beginning, middle, and end of the story. Determine a name and description for the water drop.
	o Practice grade-level grammar, usage, conventions, and spelling. (RF.2.3b, L.2.1a-d, L.2.2c-d)

²⁶ http://response.restoration.noaa.gov/sites/default/files/images/donna.l.roberts/water_cycle_diagram.png?1317257332
²⁷ http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEOUENCE	TEXT USE
,	o Demonstrate how to write complete sentences, expanding them by using adjectives and/or adverbs. (L.2.1e, f)
	o Model the use of a word display. Have students spell the words aloud as they write. (RF.2.3b, e; L.2.2d, e; L.2.6)
	• Read aloud the letter and ask for suggestions from students to improve the response, revising it as necessary. (W.2.5; SL.2.1a, b, c)
	 When the writing is complete, point to the words and read aloud the letter simultaneously with the students. (RF.2.3a, c, d, f; RF.2.4a-b)
	 Divide the class into small groups. Have each group create a dramatic interpretation of the class story, using visuals and props, and present it to the class. Each group should have a narrator read sections of the story aloud while the remaining group members act out the story. (SL.2.4, SL.2.5, SL.2.6)
	 While watching and listening to the presentations, ask students in the audience to take notes in their Water Log to record any insights about the phases of the water cycle they may gain from the presentations. (SL.2.2)
	 After each presentation, have the audience ask questions about the presentation to gather additional information and/or to clarify or deepen their understanding of the water cycle. (SL.2.1b, c; SL.2.3)
LESSON 3:	TEXT DESCRIPTION: A <i>Drop around the World</i> follows a single drop of water over time. The drop travels around the world and moves through different phases of the water cycle.
A <i>Drop around the</i> <i>World,</i> Barbara McKinney	TEXT FOCUS: Students will answer the question: What happens to a drop of water over time? Students will closely examine the vocabulary and use their notes to summarize the stages in the water cycle—evaporation, condensation, precipitation, and collection.
	MODEL TASKS
	LESSON OVERVIEW: Students will listen to the text read aloud with minimal interruptions. A second read will focus on the places that the drop of water travels over time. During a third read, students will document the drop and stage of the water cycle at each location. Finally, students will work in small groups to summarize a section of the text. All summaries will be displayed in the classroom.
	READ AND UNDERSTAND THE TEXTS:
	• First Reading: Read aloud A Drop around the World, displaying the illustrations while reading. Read the text with minimal

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IEXI SEQUENCE	I EXT. USE interruptions. Stop only to provide word meanings or clarify when you know the majority of students are confused
	• Word Work: Continue building a vocabulary display ²⁸ that students can rely on in their writing. (L.2.6)
	 Display the words evaporate and condensate. Ask students to read the words aloud and describe the connection between these words and the water cycle. Then read sentences from A Drop around the World that contain evaporation and condensation. Display the words and ask students to read them aloud. (RF.2.3e, f) Discuss what makes evaporation and condensation different from evaporate and condensation and condensation different from evaporate and condensate. (L.2.4c)
	 Display or project the sentences with those words in them and discuss the meaning of the words based on their placement and function in the sentence. (L.2.4a)
	o Reread the excerpts from <i>A Drop around the World</i> , stopping on sentences with key vocabulary words (e.g., <i>collection</i> , <i>meandering</i> , <i>filtered</i> , <i>purified</i> , <i>quench</i> , <i>collides</i> , <i>hoisted</i> , <i>topples</i> , <i>seep</i> , <i>porous</i>). Ask questions about the words, focusing on using known words or roots as a clue to the meaning of the words. (L.2.4b, c) Then reread the sentences and/or paragraph and ask how the placement in the sentence verifies or refines the initial understanding of the meaning. (L.2.4a)
	 Place the words on the class vocabulary display and ask students to continue categorizing the words on the vocabulary display into the three-column chart in their Water Log. Add words learned from A Drop around the World.
	 Ask students what kind of text this is. Discuss how rhythm in the text is the result of regular beats and a rhyming pattern. Students should notice that rhythm and rhyme make the text more engaging and entertaining. (RL.2.4)
	 Encourage students to use the vocabulary words as they respond to text throughout the unit. (L.2.6)
	 Teacher Note: Understanding additional scientific concepts and vocabulary in A Drop around the World will likely require additional science instruction.
	 Second Reading: Display a world map and provide a blank copy to each student. Reread each page of the text. After reading each page, guide students in finding the location of the drop on their maps. Model for students how to mark the location for each page by using the displayed world map.
	 <u>Class Discussion</u>: Explain to students that even though this is a literary text (a poem), it provides accurate information about the water cycle. Facilitate a discussion in which students describe the connection between the places and events on each page and the stages of the water cycle. Sample questions include:
	 What phase does this text add to the water cycle that isn't included in "The Water Cycle"? (RI.2.9) What happens

²⁸ http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

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	during this phase? At wha	during this phase? At what point does this phase occur in the cycle?	cycle?
	 Use your understanding of to explain how drop move 	Use your understanding of the location of the African rainforest, as well as the images in the texto explain how drop moves through the water cycle on these two pages. (RL.2.1, RL.2.2, RL.2.7)	Use your understanding of the location of the African rainforest, as well as the images in the text on pages 10 and 11, to explain how drop moves through the water cycle on these two pages. (RL.2.1, RL.2.2, RL.2.7)
	Describe the difference in <u>RL.2.3</u>)	the drop's journey on page 9 in the	Describe the difference in the drop's journey on page 9 in the desert and on page 19 in the Pacific Ocean. (RL.2.1, RL.2.3)
	 Third Reading: Create an anchor chart ²⁹ with large chart paper to b should have three columns labeled: (1) Drop's Location in the Worl Read the text aloud. During reading, prompt students to complete of the water cycle, if needed. (RL.2.1, RL.2.5) Sample anchor chart: 	hart 29 with large chart paper to be car (1) Drop's Location in the World, (g, prompt students to complete the (1, 1, RL.2.5) Sample anchor chart:	Third Reading: Create an anchor chart ²⁹ with large chart paper to be displayed in the front of the room. The chart paper should have three columns labeled: (1) Drop's Location in the World, (2) Drop's Location on the Page, and (3) What Stage? Read the text aloud. During reading, prompt students to complete the anchor chart. Guide students to refer back to the visual of the water cycle, if needed. (RL.2.1, RL.2.5) Sample anchor chart:
	Drop's Location in the World	Drop's Location on the Page	What Stage?
	Maine	In a cloud	Condensation
	Southern Spain	Raining then bouncing off cape	Precipitation and Evaporation
	Switzerland	Snowflake	Condensation, Precipitation, and Collection
	Switzerland in April	Ice flow and flowing river	Collection
	Lucerne	Manmade lake	Collection
	EXPRESS UNDERSTANDING:		
	 <u>Independent Writing</u>: Have studen include the location of the drop, the 	ts work in small groups to summari: ne stage of the water cycle, and an e	<u>Independent Writing</u> : Have students work in small groups to summarize one location of the drop. The summary should include the location of the water cycle. (W.2.2)
	 Divide the class into small write about. 	groups and assign each group a par	small groups and assign each group a particular section of A <i>Drop around the World</i> to read and
	 Ask students to respond to World. Identify the location cycle that the drop is in an W.2.8) 	o the following prompt in writing: "R n of the drop on the assigned pages d explain the stage using details fro	Ask students to respond to the following prompt in writing: "Reread your assigned pages from <i>A Drop around the World.</i> Identify the location of the drop on the assigned pages. Use class notes to determine the stage of the water cycle that the drop is in and explain the stage using details from any text read in this unit." (RL.2.1, RL.2.2, RL.2.7, W.2.8)
	 Prompt students to use wo 	Prompt students to use words from the word display as needed to help with writing. (<u>L.2.6)</u>	d to help with writing. (<u>L.2.6</u>)

²⁹ http://www.pinterest.com/living4another/science-anchor-charts/

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³⁰ http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE			TEXT USE
	•	Second Reading: Read the text	Second Reading: Read the text and display the text features using a projection device or providing students with copies.
	•	Class Discussion: Lead a discuston to understanding of the text. (§	<u>Class Discussion</u> : Lead a discussion in which students ask and answer questions to demonstrate how using text features leads to understanding of the text. (SL.2.1a-c, SL.2.2, SL.2.3, SL.2.6)
		Focus the discussion or details and illustration	Focus the discussion on using the text features to locate key facts and information. Prompt students to refer to key details and illustrations to support their answers. (RI.2.1, RI.2.2, RI.2.4, RI.2.5, RI.2.6)
		Ask students: ' the picture? E> the reader."	Ask students: "How does the caption under the picture help the reader to understand what is happening in the picture? Explain why the author put certain words in bold print. Explain why subheadings are helpful to the reader."
		 As students provide an students to keep their 	As students provide answers, keep track of the key details of the text on a class graphic organizer or chart. Ask students to keep their own notes from the class discussion in their Water Log for reference throughout the unit.
		Text Feature	Key Facts/Information
		Captions	
		Bold Print	The author uses bold print to show the focus of the section. The author uses bold print to show the reader what is important.
		Subheadings	
		Guide students to use the text. (RI.2.2)	Guide students to use their notes to identify the focus of specific paragraphs in the text, as well as the main topic of the text. (RI.2.2)
		 Prompt students to co RI.2.9) Focus students "Thirsty Planet" and vo 	Prompt students to compare and contrast the important points from "Thirsty Planet" with previous texts read. (RI.2.1, RI.2.9) Focus students on identifying vocabulary and concepts from previous texts that are supported or verified by "Thirsty Planet" and vocabulary and concepts that only appear in "Thirsty Planet."
	EXPR	EXPRESS UNDERSTANDING:	
	•	Student Practice: Ask students expanding or rearranging the c students may write, "The auth water cycle." (L.2.1f, L.2.6)	<u>Student Practice</u> : Ask students to practice writing about the main the ideas from "Thirsty Planet" in their Water Log by expanding or rearranging the complete simple and compound sentences from the class graphic organizer. For example, students may write, "The author uses bold print in the first section to show the reader important vocabulary words about the water cycle." (<u>L.2.1f, L.2.6</u>)
LESSON 5:	TEXT	DESCRIPTION : The Raft tells th	TEXT DESCRIPTION: The Raft tells the story of a little boy whose experiences on the river open his world to unknown possibilities.
<i>The Raft,</i> Jim LaMarche	"Rive and tl	"River Song" by Banana Slug String Bar and the movement of the river througl	"River Song" by Banana Slug String Band is a song whose lyrics tell the story of a river being born, the effects of weather on the river, and the movement of the river through the land.

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"River Song" 1 from We All Live Downstream, Banana Slug String Band

³¹ http://bananaslugs.bandcamp.com/track/river-song ³² http://www.fcrr.org/studentactivities/F 022b.pdf

³³ http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class 34 http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

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	scattered, cluttered). (RL.2.1, RL.2.3) Have students define the words in context or using other strategies, and write the words and their definitions in their Water Log. Ask them to verify the definitions using a dictionary. (L.2.4e)
	• Have students share their words and explain the strategies they used to determine their accurate meaning. (SL.2.1b, c; SL.2.4; SL.2.6; L.2.4a, c, d; L.2.5a)
	 <u>Third Reading</u>: Have students independently read the text. (RL.2.10, RF.2.4a, c) Prior to reading, prompt them as they are rereading to focus on Nicky's connection with the raft. How does the raft begin to change how Nicky feels about the summer? (RL.2.3)
	• <u>Class Discussion</u> : Guide a whole-class discussion for students to make connections within and across texts.
	 Ask students to describe how the story changes from the beginning to the end, including specific turning points. (RL.2.1, RL.2.2, RL.2.5)
	o Ask students: "What events occur while Nicky is on the raft?" (RL.2.2)
	 Prompt students to look more closely at the movement of the animals throughout the text and how they respond to and interact with Nicky. Also, ask students to consider the drawings on the raft: "Who created this raft? Who else could have had Nicky's experiences? What do these connections tell us about nature, water, and our interactions with each? How are these ideas reinforced in 'A Thirsty Planet'?" (RL.2.7)
	• <u>Fourth Reading</u> : Divide the class into pairs. Ask pairs to work with a partner to practice reading aloud sections of <i>The Raft</i> with accuracy and expression. (RL.2.10, RF.2.4b)
	 <u>First Reading</u>: Have students listen to the song and follow along with the lyrics. Facilitate a discussion in which students identify the changes to and uses of the river. Sample questions:
	o How did the river begin? (RI.2.1, RI.2.5)
	o What happens to the river in the "short days of winter"? (RI.2.1, RI.2.5)
	 What effect does the river have on the rock and granite beds? (RI.2.1, RI.2.5)
	o How is the river used by animals and insects? (RI.2.1, RI.2.5)
	o How is the river used by children and parents? (RI.2.1, RI.2.5)
	 Class Discussion: Create a class T-chart. One side should include characteristics of the river from either text; the other side should include explanations of how the characteristic is connected to the water cycle based on knowledge gained from the texts in the unit. (RI.2.1, RI.2.2, RI.2.3, W.K.8) Sample T-chart:

English Language Arts, Grade 2: "Thirsty Planet"

TEXT SEQUENCE		TEXT USE
	Characteristics of the River	Connection to the Water Cycle
		Precipitation leads to collection
	Sustains life (feeds green meadows, animal habitat)	People, plants, and animals depend on 1 percent of available fresh water
	After completing the T-chart, guide student Key points to include in this discussion:	T-chart, guide students to understand that the river plays an important role in the water cycle. in this discussion:
	The river collects precipitation and	ects precipitation and moves it back to the ocean.
	Rivers provide drinking water.	
	The Mississippi River is useful to the people of Louisiana.	people of Louisiana.
	 Water is necessary to sustain life. 	
	EXPRESS UNDERSTANDING:	
	 <u>Independent Writing</u>: Have students independently "Why are rivers important? Provide examples from 	<u>Independent Writing</u> : Have students independently write a paragraph in their Water Log in response to the following prompt: "Why are rivers important? Provide examples from the texts read in the unit to support your answer." (<u>W.2.1</u>)
	 Ensure that students introduce a topic sente support their opinion, use linking words, an 	Ensure that students introduce a topic sentence, state an opinion about how rivers are important, provide reasons to support their opinion, use linking words, and provide a conclusion. (RL.2.2, RI.2.2, W.2.1)
	 Place students into pairs and have them swap their writing. 	ip their writing.
	 Ask each partner to check each other's worl Provide a review checklist 35 or refer studen L.2.2c-e) 	Ask each partner to check each other's work for proper grammar and usage, capitalization, punctuation, and spelling. Provide a <u>review checklist</u> ³⁵ or refer students to a proofreading anchor chart as necessary. (<u>W.2.5; L.2.1a-b, d-f; L.2.2c-e</u>)
	 Note for Small-Group Writing: Ensure that student meet standards during small-group writing time. 	Note for Small-Group Writing: Ensure that student writing meets expectations, and support students who are struggling to meet standards during small-group writing time.

³⁵ http://www.thecurriculumcorner.com/wp-content/pdf/2icanlanguage.pdf

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Hodge Edition State Course Cour	 READ AND UNDERSTAND THE TEXT: Third Reading: Prior to rereading "Thirsty Planet," ask students to consider why the author titled the article "Thirsty Planet." Then ask students to reread "Thirsty Planet," ask students to consider why the author titled the article "Thirsty Planet." Then ask students to reread "Thirsty Planet," why might the author have named the article "Thirsty Planet?" Ensure that students provide details from the text to support their opinions. (R.1.2.1; R.1.2.2; R.1.2.4; R.1.2.8; W.K.1; W.K.5; L.2.1a-f; L.2.2a,c.e; L.2.6. Eirst Reading: Read One Well: The Story of Water on Earth to students. Only interrupt minimally to define any essential vocabulary for basic understanding of the text. Allow students the opportunity to appreciate and fully engage in the text. Second Reading: Divide the class into pairs. Reread One Well: The Story of Water on Earth to the students. Stop after each section/chapter. Ask students to identify the focus of the section and the details the author uses to support specific points. (R1.2.2, R1.2.8) Have each pair write the text title and main focus of each section in their Water Log. Then prompt the pairs to include one detail that supports each point. Class Discussion: Facilitate a whole class-discussion in which students identify the main topic of each chapter (e.g., "The Water Logs.")
0	o Possible questions include:
	What is this chapter about? (RI.2.2)

English Language Arts, Grade 2: "Thirsty Planet"

IEXI SEQUENCE			IEXI USE			
	■ What is	What is the author explaining in this chapter? (RI.2.6)	g in this chapter? (RI.2.	(<u>9</u>		
	■ Identify	Identify at least two facts the author uses and describe how they support her points in this chapter. (RI.2.8)	author uses and descr	ibe how they support	: her points in this chap	iter. (RI.2.8)
	■ Explain	Explain how the pictures on the pages help to explain the main idea of the chapter. $\overline{(RI.2.7)}$	he pages help to expla	in the main idea of th	e chapter. (<u>RI.2.7</u>)	
	o As students pro	As students provide answers, keep track of the key details of each chapter on a class graphic organizer or chart,	ack of the key details o	f each chapter on a cl	ass graphic organizer o	or chart,
	writing in comp keep their own	writing in complete sentences with appropriate capitalization and spelling. (RI.2.2; L.2.1†; L.2.2a, c, d) Ask students to keep their own notes from the class discussion in their Water Log. (RI.2.1, W.2.8) Sample chart:	ppropriate capitalizatic Iiscussion in their Wat	on and spelling. (RI.2.3) er Log. (RI.2.1, W.2.8)	<u>²; L.2.1f; L.2.2a, c, d)</u> A Sample chart:	sk students to
	What is the chapter title?	What is the main	What is the author	What are two facts	How do the	
		topic?	explaining?	she uses?	illustrations help?	
	One Well					
	The Water in the Well					
	Recycling Water in the Well					
	Plants at the Well					
	Animals at the Well					
	Watery Habitats					
	People at the Well					
	Freshwater in the Well					
	Access to the Well					
	Demands on the Well					
	Pollution in the Well					
	Saving the Water in the Well					
	Becoming Well Aware					
	O Compare and c	Compare and contrast the main points presented in <i>One Well</i> to the main points presented in "Thirsty Planet." (RI.2.1, RI.2.9) Focus students on identifying vocabulary and concepts from "Thirsty Planet" that are supported or verified by	ts presented in <i>One W</i> e vocabulary and concer	e// to the main points	presented in "Thirsty F et" that are supported	lanet." (RI.2.1, or verified by
	One Well, as we	One Well, as well as vocabulary and concepts that only appear in One Well.	oncepts that only appe	ear in One Well.		
	EXPRESS UNDERSTANDING:					
	• Independent Writing: Have students reread "Becoming Well Aware" at the end of One Well: The Story of Water on Earth and	Have students reread "	Becoming Well Aware	at the end of One W	ell: The Story of Water	on Earth and
	their Water Log. (RI.2.1, RI.2.2, RI.2.3, RI.2.7, RI.2.10)	L, RI.2.2, RI.2.3, RI.2.7,	idnet. Trave students identily ways the authors suggest to conserve water and create a fist in <mark>2, RI.2.3, RI.2.7, RI.2.10</mark>)	duillois suggest to c	oiseive watei aild cie	מוב מ וואר ווו
LESSON 7:	TEXT DESCRIPTION: Down Comes the Rain offers an explanation of the water cycle, focusing on the role of rain. The illustrations and captions contribute to making this version of informational text kid-friendly.	omes the Rain offers an	n explanation of the wational text kid-friendly	iter cycle, focusing on	the role of rain. The il	lustrations and

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ANCHOR TEXT

Because of Winn-Dixie, Kate DiCamillo (Literary)

RELATED TEXTS

Amos & Boris, William Steig

Literary Texts (Fiction)

- The Cricket in Times Square, George Selden
- "Long-Leg Lou & Short-Leg Sue," Shel Silverstein
- The Miraculous Journey of Edward Tulane, Kate DiCamillo
 - My Life and Times, Autobiography of a Stray Cat, Louisiana EAGLE

Informational Texts (Nonfiction)

- Unlikely Friendships for Kids: The Dog & Animal Friendships, Jennifer S. Holland The Piglet: And Four Other Stories of
- Remarkable Friendship, Isabella Hatkoff, Craig Hatkoff, and Paula Kahumbu Owen & Mzee: The True Story of a
- Rosie: A Visiting Dog's Story, Stephanie

Students learn about the value of companionship, the joy of finding friends in unexpected places, and the significance of building a community of different perspectives. They explore how authors develop the reader's understanding of these ideas through word choice and character actions. While reading literary and nonfiction texts, students also learn about the role of dialogue in text and apply this learning to their own practices as writers.

Text Use: Theme development through character actions and changes, how language and dialogue reveal meaning in a text Reading: RL.3.1, RL.3.2, RL.3.3, RL.3.4, RL.3.5, RL.3.6, RL.3.9, RL.3.10, RI.3.1, RI.3.2, RI.3.3, RI.3.4, RI. 3.7, RI.3.8, RI.3.9, RI.3.10

Reading Foundational Skills: RF.3.4a-c

Writing: W.3.2a-d, W.3.3a-d, W.3.4, W.3.5, W.3.6, W.3.8, W.3.10

Speaking and Listening: SL.3.1a-d, SL.3.2, SL.3.3, SL.3.4, SL.3.5, SL.3.6

Language: L.3.1a-i, L.3.2a, c-g, L.3.3a, L.3.4a-d, L.3.5a-c, L.3.6

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Extension Task

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Pages 112-127: Text Sequence and Sample Whole-Class Tasks

Because of Winn-Dixie Unit Overview

Unit Focus

- **Topic**: Unexpected friendships
- Themes: The value of companionship and a community of different perspectives
- Text Use: Theme development through character actions and changes, how language and dialogue reveal meaning in a text

Summative Unit

Assessments

A culminating writing task:

- Identify a central message or lesson
- Explain how theme is conveyed though character change and interaction

A cold-read task:

- Read and understand a grade-level text
- Write in response to a text

An extension task:

- Engage in text-driven collaborative discussions
- Compare themes between two fictional texts
- Prepare visual media to aid in presenting ideas

Daily Tasks

Daily instruction helps students read and understand text and express that understanding.

- Lesson 1: Chapters 1-4 of Because of Winn-Dixie (sample tasks)
- Lesson 2: Chapters 1-4 of Because of Winn-Dixie and pages 10-15 of The Cricket in Times Square (sample tasks)
- <u>Lesson 3:</u> Chapters 5-8 of *Because of Winn-Dixie* (sample tasks)
 - Lesson 4: Rosie: A Visiting Dog's Story
- <u>Lesson 5:</u> Chapters 9-10 of *Because of Winn-Dixie* and *The Miraculous Journey of Edward Tulane*
- Lesson 6: Owen and Mzee: The True Story of a Remarkable Friendship (sample tasks)
 Lesson 7: Unlikely Friendships for Kids: The Dog & The Piglet: And
 - Four Other Stories of Animal Friendships (sample tasks)Lesson 8: Chapters 13-14 of Because of Winn-Dixie
 - Lesson 6: Chapters 13-14 of Because of Willing
 - Lesson 9: Amos & Boris (sample tasks)
- Lesson 10: Chapters 15-19 of Because of Winn-Dixie (sample tasks)
- Lesson 11: Chapters 20-26 of Because of Winn-Dixie
- Lesson 12: "Long-Leg Lou & Short Leg Sue" (sample tasks)
- Lesson 13: Because of Winn-Dixie (culminating writing task)
- Lesson 14: My Life and Times, Autobiography of a Stray Cat (coldread task)
- Lesson 15: Texts for independent reading (extension task)

SUMMATIVE UNIT ASSESSMENTS

CULMINATING WRITING TASK¹

Select two characters, Opal and one of your choice, from Because of Winn-Dixie. Explain in writing how those characters change and interact through a series of events in Because of Winn-Dixie. (RL.3.3, RL.3.5, W.3.2a-d, W.3.10) Conclude your essay by identifying a central message or lesson that is conveyed through the character changes and interactions over the course of the novel. (RL.3.2) Support your essay with details from the text. (RL.3.1, RL.3.10)

proper grammar and usage, punctuation, and spelling. (L.3.1b, c, d, e, f, g, h, i; L.3.2a, d, e, f) Use peer and teacher conferencing as well as small-group work that Teacher's Note: The completed writing should use grade-appropriate words and phrases and choose words and phrases for effect, including those that connect ideas and signal relationships (e.g., <u>After</u> Opal and Miss Franny became friends). (W.3.2c, W.3.4, L.3.3a, L.3.6) The essay should also demonstrate command of targets student weaknesses in writing to improve student writing ability. (W.3.5, L.3.2g)

DAILY TASKS	Which tasks help students learn it?	Read and understand text:	Lesson 1 (sample tasks included)	<u>Lesson 2</u> (sample tasks included)	Lesson 8	Lesson 11	Express understanding of text:	Lesson 6 (sample tasks included)	Lesson 10 (sample tasks included) Lesson 13 (use this task)
UNIT ASSESSMENT	What shows students have learned it?	This task assesses:	Identifying a central message or lesson	Explaining how theme is conveyed though	character change and interaction	•		•	• •
UNIT FOCUS	What should students learn from the texts?	 Topic: Unexpected friendships 	 Themes: The value of companionship and 	a community of different perspectives	 Text Use: Theme development through 	character actions and changes, how	language and dialogue reveal meaning in a	text	

¹ Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

English Language Arts, Grade 3: Because of Winn-Dixie

COLD-READ TASK²

Read My Life and Times, Autobiography of a Stray Cat from Louisiana EAGLE independently. Then answer a combination of multiple-choice and constructedresponse questions, ³ using evidence for all answers. Sample questions:

- How does the description of the cat's home in paragraph 2 move the story along? (RL.3.1, RL.3.5) ij
- 2. Read this part from paragraph 4:

They took us to a big building where people wore white coats. The people in white coats picked up each of us one by one. They looked in our ears and our mouths and were very kind to us.

Who are the people in the white coats? How do they move the story along? (RL.3.3)

- Write an extended response that explains how the stray cat's life changes by the end of the story. (RL.3.1, RL.3.2, RL.3.3, RL.3.5, W.3.2a-d) Use details from the story to support your explanation. Include these things in your response: ω.
- Describe the stray cat's life at the beginning of the story.
- Identify who helped change the cat's life.
- Describe the stray cat's life at the end of the story.
- Support your response with details from the text.

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
Topic: Unexpected friendships	This task focuses on:	Read and understand text:
• Themes: The value of companionship and	 Reading and understanding a grade-level 	 Lesson 1 (sample tasks included)
a community of different perspectives	text	• Lesson 2 (sample tasks included)
 Text Use: Theme development through 	 Writing in response to a text 	• <u>Lesson 4</u>
character actions and changes, how		Express understanding of text:
language and dialogue reveal meaning in a		
text		Lesson b (sample tasks included)
		• resson 9 (sample tasks included)
		• Lesson 14 (use this task)

not been taught during the unit. Additional assessment guidance is available at http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year 2010-Read Task: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have

Ensure that students have access to the complete texts as they are testing.

EXTENSION TASK⁴

Divide the class into small groups. Ask each group to select a book from the text list (below) to read and discuss in student-led literature circles.

Possible texts related to the unit focus:

- Wild Wings, Gill Lewis
- Paint the Wind, Pam Muñoz Ryan
- The Tiger Rising, Kate DiCamillo
- Charlotte's Web, E. B. White
- A Dog's Way Home, Bobbie Pyron
- *How to Steal a Dog*, Barbara O'Connor
- *My Louisiana Sky*, Kimberly Willis Holt
- The One and Only Ivan, Katherine Applegate
- Where the Red Fern Grows, Wilson Rawls
- *Protecting Marie*, Kevin Henkes (advanced readers)
- S*hiloh*, Phyllis Reynolds Naylor (advanced readers)
- The Leanin' Dog, K. A. Nuzum (advanced readers)
- Provide students with a schedule for completing the reading (independently and in groups) and have them track their progress in a reading log or journal. RL.3.10) These logs can also be kept digitally using programs like <u>My Reading Rewards. ⁶ (W.3.6)</u> 7
- ensures students are prepared for the upcoming small group discussions. The work can also be completed digitally using programs such as My Big Campus⁸ After each section of reading (one or two chapters, depending on the text), have students complete a graphic organizer, requiring them to summarize the reading, identify and define two unknown words, and create two questions to discuss with peers. (RL.3.1, RL.3.2, RL.3.4, L.3.4a, L.3.4a) This advance work or Edmodo. 9 (W.3.6) æ,
- During the group discussion, assign student roles and ask that each student lead the discussion based on the corresponding section of the graphic organizer. ¹⁰ (SL.3.1a-d, SL.3.4, SL.3.6) The roles may rotate for each discussion and may include: 4

set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the Extension Task: Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the

http://www.lauracandler.com/strategies/litcircles.php

http://www.reading-rewards.com

http://www.lauracandler.com/filecabinet/literacy/PDFLC/easyprep.pdf

http://www.mybigcampus.com/

https://www.edmodo.com/

http://www.lauracandler.com/filecabinet/literacy/PDFLC/easyprep.pdf

- Summarizer: Presents the summary portion of the graphic organizer to begin the discussion. (RL.3.2)
- **Vocabulary Finder:** Gathers the words all group members selected, verifies the word meanings, and teaches the new words to the group. (<u>L.3.4a-</u>
- Question Writer: Gathers the questions each member wrote and selects three to five questions for the group to discuss. (RL.3.1, SL.3.1c, SL.3.3) After the discussion, the group will write a formal response to two of the group's questions. (W.3.4, W.3.5, W.3.10)
- Story Mapper: Maps the story using a character map or story elements map, or creates an illustration of an important point in the story. Shares the map or illustration with the group and explains each component.
- demonstrate understanding of the text and refer to the text as a basis for the answers. (RL.3.1, RL.3.10) Encourage additional student-created questioning by providing question frames or conversation starters 11 and developing a routine to monitor that all students are participating in the question asking and Facilitate small-group discussions in which students share their initial prep work, and then dig deeper by asking and answering questions about texts to answering. (SL.3.1a, b, c, d; SL.3.2; SL.3.6) ъ.
- Following the completion of the reading of the text and ongoing literature circle discussions, have each group of students create and present a poster that explains how the text they read reflects a similar theme as one developed in *Because of Winn-Dixie*. (RL.3.1, RL.3.2, W.3.5, W.3.10) 6.
- **Teacher's Note:** Depending on the abilities of your students, they may begin the independent reading and literature circles earlier in the unit. Due to the age of Evaluate whether students speak clearly, in complete sentences, at an understandable pace and convince the audience of their point. (SL.3.4, SL.3.6) the readers, though, most will want to begin the extension task after reading Because of Winn-Dixie as a class.

	UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
	What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
•	Topic : Unexpected friendships	This task focuses on:	Read and understand text:
•	Themes : The value of companionship and a community of different perspectives	 Engaging in text-driven collaborative discussions 	 <u>Lesson 3</u> (sample tasks included) <u>Lesson 4</u>
•	Text Use: Theme development through	 Comparing themes between two fictional 	• Lesson 5
	character actions and changes, how	texts	Express understanding of text:
	language and dialogue reveal meaning in a	 Preparing visual media to aid in presenting 	• lesson 7 (sample tasks included)
	text	ideas	Lesson 12 (sample tasks included)
			• Lesson 15 (use this task)

 $^{^{11}}$ http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

English Language Arts, Grade 3: Because of Winn-Dixie

INSTRUCTIONAL FRAMEWORK

appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence in English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click $\overline{\text{here}}^{12}$ to locate additional information about this interactive framework.

Whole-Class Instruction

texts supports language and comprehension development necessary for continual reading growth. This plan presents sample whole-class tasks to represent how standards might be met at this grade level. This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level

Small-Group Reading

This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

Small-Group

Jhole

Class

Reading

TEXTS STANDARDS ASSESSMENT

- 1. intervention for students below grade level using texts at their reading level;
- 2. instruction for different learners using grade-level texts to support whole-class instruction;
- 3. extension for advanced readers using challenging texts.

Small-Group Writing

Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

- 1. intervention for students below grade level;
- 2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;

Small-Group

Independent Reading

Writing

3. extension for advanced writers.

Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

- 1. support growing reading ability by allowing students to read books at their reading level;
- 2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.

12 http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources

English Language Arts, Grade 3: Because of Winn-Dixie

TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

NOTE ABOUT THE LESSONS: Throughout this unit, students will build knowledge about vocabulary and characters through two specific tools. Students will progressively build knowledge using these tools throughout the unit.

- Vocabulary Display: Students identify unknown vocabulary in order to understand the texts. They identify vocabulary words and their meanings using context clues. They also describe how the vocabulary contributes to the meaning of the text. A classroom vocabulary display should be created and updated throughout the unit so that students can return to it and build on it throughout the lessons. Begin in Lesson 1.
- Character Analysis Graphic Organizer: Students examine how the author uses characters' words, thoughts, and actions to develop each character and build meaning in the text. Students create and maintain a graphic organizer focused on the main character and a self-selected character. This is in preparation for the Culminating Writing Task. Begin in Lesson 1.

TEXT SEQUENCE	TEXT USE
LESSON 1: ¹³	TEXT DESCRIPTION: Because of Winn-Dixie is a fictional story about a young girl named Opal who finds friendship in unexpected
,	places. In Chapters 1-4 of Because of Winn-Dixie, Opal brings home a stray dog that she names Winn-Dixie; she convinces her father,
Chapters 1-4 of	the preacher, to let her keep him. Readers also learn about Opal's mother, who left the family several years ago.
Because of Winn-Dixie,	TEXT FOCUS: As students are introduced to Opal, Winn-Dixie, and the preacher, discuss how the text is told from Opal's point of
אמני סוכשווווס	view and the effect that has on the story. Ensure that students are able to distinguish their personal points of view from that of Opal.
	(RL.3.6, SL.3.1a-d) Explore the use of dialogue in these chapters, focusing on the choice of dialogue tags, the shades of meaning
	among these words, and how these choices affect the story. (L.3.3a, L.3.5c) Various dialogue tags and adverbs (e.g., hollered,
	whispered) can also be added to a class vocabulary display 14 to be used in future student writings. (RL.3.4)
	MODEL TASKS
	LESSON OVERVIEW: Students read Chapters 1-4 and identify the effect of dialogue and the narrator's point of view. Students discuss
	the connection between Opal's point of view and their own. Students write about the impact of point of view on a text.
	READ AND UNDERSTAND THE TEXT:

¹³ Note: One lesson does not equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.

⁴ http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	• Read aloud Chapters 1-2 as students follow along to model reading with accuracy, appropriate rate, and expression.
	 Group readers (one more able and one less able) to conduct a <u>paired reading</u>¹⁵ of chapters 3-4, taking turns reading alternate sentences and providing assistance until the entire text has been read. Circulate to monitor students' oral reading to ensure accuracy, appropriate rate, and expression. A rubric for reading fluency is available <u>here</u>. (RF.3.4a, b, c; RL.3.10)
	 Create a class <u>vocabulary display</u> ¹⁶ to add words discussed throughout the unit and for students to rely on for writing. For Because of Winn-Dixie, the shades of meaning among words are important to the setting, characters, and theme.
	 Have pairs brainstorm a list of words they think mean happy. If necessary, encourage them to use a thesaurus. (L.3.4d) Then, ask pairs to rank the words in order from the strongest shade of happy to the weakest (e.g., ecstatic, joyous, happy, glad). Discuss with students why they ranked the words in the order they chose, focusing on the relationship between the words (e.g., "When I'm ecstatic, I am both happy and excited, so it is stronger than just happy"). (L.3.5b)
	 Ask each pair to select two or three words from the group list to act out as a class. Have the remaining pairs guess the word they are acting out. Conclude the charades by discussing how the meaning of a sentence can vary based on the specific words used to describe the setting and communicate character thoughts, actions, and feelings. For example, how does the phrase, "I suspected he was hiding something" differ from "I wondered if he were hiding something"? (L.3.5c) (Teacher Note: For additional resources for supporting students' understanding of shades of meaning: here, 17 here, 18 or here. 19
	 Discuss as a class the use of dialogue in these chapters from <i>Because of Winn-Dixie</i>. Prompt students to focus on the choice of dialogue tags (e.g., hollered, whispered). (RL.3.4) After identifying the various tags, have student pairs discuss and record (using paint chips or similar) the shades of meaning among these words based on context and real-life connections. (L.3.4a, L.3.5b) Then discuss how the different tags affect the meaning or impact of the story. (L.3.3a, L.3.5c) Add various dialogue tags to a class vocabulary display²⁰ to be applied to future student writings. (L.3.6)
	 Note for Small-Group Writing: Teachers may choose to engage struggling readers and writers with additional instruction and practice with the use of dialogue tags. This will provide extra time to process the information. This can help students be more prepared to transfer this learning to their own writings. A mini-lesson on this topic can be found here.

¹⁵ http://www.readingrockets.org/strategies/paired reading

¹⁶ http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

¹⁷ http://www.visualthesaurus.com/cm/booknook/shades-of-meaning-noticing-subtle-differences/

¹⁸ http://bolee.wordpress.com/2009/04/06/shades-of-meaning-mini-lesson/

¹⁹ http://www.teachingandtapas.com/2013/01/having-fun-with-shades-of-meaning.html

²⁰ http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class 21 http://www.readwritethink.org/classroom-resources/lesson-plans/choosing-clear-varied-dialogue-291.html?tab=3#tabs

TEXT SEQUENCE	TEXT USE
	 Continue to add unknown words to the classroom vocabulary display. (RL.3.4, L.3.6) Reinforce understanding by creating semantic maps²² for the words. As words are continually added throughout the unit, challenge students to use the words in discussion and writing, finding known affixes and root words in order to categorize words and determine meaning, and determining or clarifying the precise meanings using glossaries and beginning dictionaries. (L.3.4a, b, c, d)
	 Working in pairs, have students record on a <u>Character Analysis Graphic Organizer</u>²³ instances where the author reveals information about Opal. Prompt them to keep track of character descriptions, details or examples from the text that reveal her thoughts, and what these details reveal about Opal. (RL.3.1, RL.3.3)
	 Engage students in a discussion in which they explain how DiCamillo develops Opal's point of view. (RL.3.6) Ensure that students use accountable talk²⁴ and their graphic organizers throughout the discussion to pose and respond to the questions of others and refer to specific examples in the text. (RL.3.1, SL.3.1a-d, SL.3.2, SL.3.4, SL.3.6) Encourage students to ask questions by providing question frames or conversation starters and developing a routine to ensure that all students are participating in the question asking and answering. Sample discussion questions:
	o What does Opal think about her situation and others around her?
	o What does Opal believe and feel?
	 How is Opal's opinion about others and her situation different from your own?
	 How does DiCamillo use dialogue tags to reveal the thoughts and attitude of Opal and other characters in the text? (L.3.3a, L.3.5c)
	o This story is told from a different point of view than yours. What is the impact of having Opal as the main character?
	EXPRESS UNDERSTANDING:
	 Have students write one or two paragraphs in response to the following question: If you were telling Opal's story, how would you tell it differently? Would you share the same opinions as her? Would you act the same way toward other characters? Introduce your opinion and develop it with reasons and examples from the text. Be sure to link your opinion and reasons with words like because or therefore and provide a conclusion. (RL.3.1; RL.3.3; RL.3.6; W.3.1a-d; W.3.8; W.3.10; L.3.1f, h. i; L.3.2a, c.g; L.3.6) Provide students with an answer frame 25 to support their writing. Have students share their written paragraph with a partner, who reviews the writing with a student-developed rubric. (W.3.5)

22 http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

²³ http://freeology.com/wp-content/files/analyzingcharacters.pdf

http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
 http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SECLIENCE	EXT ISE
LESSON 2:	TEXT DESCRIPTION: In this excerpt from <i>The Cricket in Times Square</i> , Mario convinces his parents to let him keep a cricket for a pet.
Chapters 1-4 of <i>Because of Winn-Dixie,</i> Kate DiCamillo	TEXT FOCUS: Like Opal, Mario is desperate for a companion. After reading this text, analyze the techniques both Mario and Opal use to persuade their parents to let them keep their respective pets. Students can complete their own narrative writing that describes an imaginary time when they tried to convince their parents that they should have an unusual pet to keep as a companion, using the excerpts from <i>Because of Winn-Dixie</i> and <i>The Cricket in Times Square</i> as mentor texts. (W.3.3a-d, W.3.4)
Pages 10-15 of <i>The</i> Cricket in Times Square, George Selden	MODEL TASKS LESSON OVERVIEW: Students read the excerpt independently or in pairs, then practice reading dialogue in pairs for accuracy, rate and expression. After a class discussion of dialogue tags, students write a narrative using the two texts as mentor texts.
	READ AND UNDERSTAND THE TEXT: ◆ Have students read the entire excerpt independently or in pairs. (RL.3.10)
	 Divide the class into pairs (a fluent reader with a less fluent reader). Ask the pairs to read aloud the dialogue between Mama and Mario on page 11. Have one partner in each pair read aloud two or three sentences with accuracy, appropriate rate, and expression. (RF.3.4a, c) Then have the same partner read aloud the sentences again while the other partner joins in. Swap roles and repeat the process with additional sentences from the text. Successive readings will build fluency and comprehension. (RF.3.4b)
	"I found a cricket!" Mario exclaimed. He picked the insect up very gently between his thumb and forefinger and held him out for his parents to see.
	Mama studied the little black creature carefully. "It's a bug," she pronounced finally. "Throw it away."
	Mario's happiness fell in ruins. "No, Mama," he said anxiously. "It's a special kind of bug. Crickets are good luck."
	"Good luck, eh?" Mama's voice had a way of sounding very dry when she didn't believe something. "Cricketers are good luck—so I suppose ants are better luck. And cockroaches are the best luck of all. Throw it away."
	"Please, Mama, I want to keep him for a pet."
	"No bugs are coming to my house," said Mama. "We've got enough already with the screens full of holes. He'll whistle to his friends—they'll come from all over—we'll have a houseful of cricketers."
	"No we won't," said Mario in a low voice. "I'll fix the screens." But he knew it was no use arguing with Mama. When she had made up her mind, you might as well try to reason with the Eighth Avenue subway.

English Language Arts, Grade 3: Because of Winn-Dixie

TEXT SEQUENCE	TEXT USE
	• As a class, discuss the use of dialogue in this excerpt from <i>The Cricket in Times Square</i> . Prompt students to focus on the
	(RL.3.4) After identifying the various tags, have students discuss in pairs the shades of meaning among these words. Then
	discuss how the different tags affect the meaning or impact of the story. (<u>L.3.3a</u> , <u>L.3.5c</u>) Add the various words and phrases to the class <u>vocabulary display</u> to be applied to future student writings. (<u>L.3.6</u>)
	EXPRESS UNDERSTANDING:
	 Have students write a narrative in response to the following prompt: Tell a story about a time when you or another person tried to convince an adult to let you keep an unusual pet as a companion. Model your story language and dialogue after Because of Winn-Dixie and The Cricket in Times Square.
	o Assign each student a writing partner to provide guidance and support throughout the task.
	 Have students work with their writing partner to brainstorm ideas about what could be incorporated into the dialogue between the parent and the child, recording ideas throughout the discussion.
	 Have students write details and dialogue on sticky notes.
	 Provide pairs with a story map, such as a Somebody-Wanted-But-So chart or a storyboard, and ask them to place their sticky notes in the order they want them on the provided chart.
	 Prompt students to orally share their initial drafts with their partner to get feedback on the details, dialogue, and order of the story. Since they used sticky notes in planning their stories, students can easily move the details around and add more details based on peer feedback.
	 Then have students write their first draft, focusing on organizing the events in a way that unfolds naturally, using dialogue and descriptions of events to show how characters respond to situations, and including words and phrases from the vocabulary display specifically chosen to impact the audience. (W.3.3a, b, c, d; L.3.1i; L.3.2c; L.3.3a; L.3.6)
	 Engage students in peer and teacher conferencing to strengthen writing through revising, editing, and rewriting before producing a final draft for classroom display. (W.3.4, W.3.5, L.3.1b-h, L.3.2d-g)
	 Note for Small-Group Writing: Use mentor texts and student models in small-group writing focused around targeted areas of student writing weakness. Present a model that is strong in the targeted area and discuss its strengths based on the writing rubric. Then present a model that is weak in the targeted area and have the small group of students suggest revisions based on the writing rubric. (W.3.5, L.3.3a, L.3.6)

²⁶ http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

English Language Arts, Grade 3: Because of Winn-Dixie

TEXT SECLIENCE	SILTXET
ובעו פרלסבועפר	
LESSON 3:	TEXT DESCRIPTION: In Chapters 5-8 of Because of Winn-Dixie, readers are introduced to many characters who will affect the story
G L	as it progresses (Dunlap and Stevie Dewberry, Amanda Wilkinson, Sweetie Pie Thomas, Miss Franny Block, and Otis). The interactions
Cnapters 5-8 of Because of Winn-Dixie.	between Opal, Winn-Dixie, and these additional characters are often unexpected, and Opal's community of friends with different perspectives hegins to huild
Kate DiCamillo	
	TEXT FOCUS: These chapters can be read by paired reading and then discussed in collaborative groups or as a whole class. Continue
	developing vocabulary understanding, analyzing the language and the characters, adding to the Character Analysis Graphic Organizer on Opal. and considering a theme of the text. Opportunities to describe multiple characters and how their actions contribute to the
	sequence of events in the story can be developed through discussion and writing activities. (RL.3.2, RL.3.3, RL.3.4)
	MODEL TASKS
	LESSON OVERVIEW: Students read Chapters 5-8 from <i>Because of Winn-Dixie</i> in order to note Notice and Note Signposts. These notes
	are used to discuss the text to demonstrate understanding of the central message and key details presented. Finally, students
	develop a written response that explains why the title of the novel is appropriate based upon what they have read thus far.
	READ AND UNDERSTAND THE TEXT:
	 Divide the class into pairs. Have pairs read Chapters 5-8 using the <u>Say Something</u>²⁷ reading strategy. As students read, they should periodically pause to "say something" about the text in order to make predictions, ask questions, clarify
	misunderstandings, make comments and connections, and determine if rereading is necessary. (RL.3.10)
	• Continue to add words to the vocabulary display begun in Lesson 1. (RL.3.4) Focus on adding more dialogue tags used within
	these chapters as well as verbs and descriptive words with shades of meaning. Discuss how the different words affect the meaning or impact of the story. (L.3.3a, L.3.5c) Encourage students to use the words from the vocabulary display in their
	writing. (<u>L.3.6</u>)
	 Prior to having students reread the chapters, model for students how to use the <u>Notice and Note Signposts</u>. 28 These signposts give students comething to look for as they read ancouraging them to stop and visualize predict summarize.
	olgriposts give students sometiming to rook for as they read, encouraging them to study and visualize, predict, summarize, clarify, question, infer, or make connections as necessary. (RL.3.1, RL.3.3, RL.3.10) Review the following chart as an example
	of what this may look like.

²⁷ http://www.learningpt.org/literacy/adolescent/strategies/something.php
28 http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

Signpost Contrasts and Contradictions Aha Moments Memory Moments	When a character's actions or thoughts contradict what is expected character realizes, understands, or finally figures out something	Guiding Question Ask yourself, "Why pg would the character act or feel this way?" was him given by the pask yourself, "How pg might this change frithings?" wask yourself, "Why pg might this memory an might this memory an might this memory an him wash.""	pg. 48: "And then I thought, 'Well, if this bear intends to eat me, I am not going to let it happen without a fight. No ma'am.' So very slowly and carefully, I raised up the book I was reading." pg. 51: Amanda "stared right past me. 'Are dogs allowed in the library?' she asked Miss Franny as they walked away. "'Certain ones,' said Miss Franny, 'a select few.' And then she turned around and winked at me. I smiled back. I had just made my first friend in Naomi, and nobody was going to mess that up for me, not even old pinch-faced Amanda Wilkinson." pg. 50: "'It was the same way I felt sometimes, being friendless in a new town and not having a mama to comfort me. I sighed, too." pg. 50: "'We could be friends," I said to Miss Franny. 'I mean you and me and Winn-Dixie, we could all be friends." pg. 51: "I had just made my first friend in Naomi, and nobody was going to mess that up for me, not even old pinch-faced Amanda Wilkinson." pg. 41: "This is what happened: I was picking out my books and kind of humming to myself, and all of a sudden there
	action to tell you about a memory (typically a flashback)	be important;	was tnis loud and scary scream" pg. 45: "Back when Florida was wild, when it consisted of nothing but palmetto tress and mosquitoes so big they could fly away with you,' Miss Franny Block started in"

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TEXT SEQUENCE		TEXT USE
	 Then have students reread 	s reread Chapters 6-7 independently, completing the chart as they read. (RL.3.10)
	 Divide the class into small g to ensure understanding of 	Divide the class into small groups. Ask students to take turns sharing their annotations and answering the guiding questions to ensure understanding of the event's impact on the story as a whole. (RL.3.1, RL.3.2, RL.3.3, RL.3.10)
	 Have groups record addition have each group select an a Prompt them to keep track and what these details reve 	Have groups record additional information about Opal on the Character Analysis Graphic Organizer. (RL.3.1, RL.3.3) Then have each group select an additional character to record information about on the Character Analysis Graphic Organizer. Prompt them to keep track of character descriptions, details or examples from the text that reveal the character's thoughts, and what these details reveal about the character. (RL.3.1, RL.3.3)
	 Post five questions about Be in their groups, silently read (W.3.10, SL.3.1a-d) Sample 	Post five questions about <i>Because of Winn-Dixie</i> on chart paper around the room. Have students circulate around the room in their groups, silently reading, commenting on, and adding to the answers provided by classmates (e.g., <u>Chalk Talk</u> ³⁰). (W.3.10, <u>SL.3.1a-d</u>) Sample questions:
	Why was N	Why was Miss Franny so scared by Winn-Dixie? Why was she "acting all embarrassed"? (RL.3.1, RL.3.3)
	o Opal says, "She look (RL.3.1, RL.3.3)	"She looked sad and old and wrinkled." What happened to cause Miss Franny to look this way? .3.3)
	o What were	What were Opal's feelings when she realized how Miss Franny felt? (RL.3.1, RL.3.3)
	Earlier in thea "large he	Earlier in the story, Opal says that Winn-Dixie "has a large heart, too." What does Winn-Dixie do to show that he has a "large heart"? (RL.3.1, RL.3.3, L.3.5a)
	Opal and N	Opal and Miss Franny have three very important things in common. What are they? (RL.3.3)
	• Following the Chalk students explain ho chapters? (RL.3.1, E to the questions of	Following the Chalk Talk, review each completed poster and student responses. Conduct a whole-class discussion in which students explain how Miss Franny's actions contribute to the events of the story. What lesson can be learned from these chapters? (RL.3.1, RL.3.2, RL.3.3) Ensure that students use accountable talk 31 throughout the discussion to pose and respond to the questions of others and refer to specific examples in the text. (RL.3.1, SL.3.1a-d, SL.3.2, SL.3.4, SL.3.6)
	EXPRESS UNDERSTANDING:	ii
	Have students review and re response for the following c include examples and detail	Have students review and reflect on the ideas expressed during the discussion, and then work in pairs to provide a written response for the following question: The title of the novel is <i>Because of Winn-Dixie</i> . Is this is an appropriate title? Be sure to include examples and details from the text in your answer. (RL.3.1, RL.3.3, RL.3.5, W.3.1a-d, W.3.4, W.3.10)

²⁹ http://freeology.com/wp-content/files/analyzingcharacters.pdf

³⁰ http://leagueschools.com/chalktalk.pdf 31 http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SFOUENCE	STITZET
	Teacher Note: This lesson was adapted from a lesson available on achievethecore.org. Click here ³² for additional questions, assessment items, and instructional activities.
LESSON 4: Rosie: A Visiting Dog's Story, Stephanie Calmenson	TEXT DESCRIPTION: Rosie: A Visiting Dog's Story is an informational text that tells the story of a dog named Rosie who trains and becomes a "visiting dog" whose job is to visit people who are ill, elderly, or otherwise less fortunate. TEXT FOCUS: Read this informational text to determine its main idea, recount key details and explain how they support the main idea, and describe the connections between sentences and paragraphs in the text. (RI.3.2, RI.3.8) Discuss the relationship between Rosie, her owner, and the people Rosie visits. Compare this relationship to the effect Winn-Dixie has on the people he interacts with, such as Gloria Dump, Miss Franny, and Sweetie Pie. Connect the comparison to the unit focus regarding the importance of companionship.
Chapters 9-10 of Because of Winn-Dixie, Kate DiCamillo The Miraculous Journey of Edward Tulane, Kate DiCamillo LESSON 6: Owen and Mzee: The True Story of a Remarkable Friendship, Isabella Hatkoff, Craig Hatkoff, and Paula Kahumbu	TEXT DESCRIPTION: In Chapters 9-10 of Because of Winn-Dixie, readers are introduced to Gloria Dump. Opal confides in Gloria, building another unexpected yet significant relationship within the community of Naomi. Chapter 1 of The Miraculous Journey of Edward Tulane introduces readers to a girl named Abilene and her friend, a toy rabbit named Edward. TEXT FOCUS: Compare and contrast the settings and characters introduced in Because of Winn-Dixie and the excerpt from The Miraculous Journey of Edward Tulane. (RL.3.1, RL.3.9) Students can write a narrative that picks up where The Miraculous Journey of Edward Tulane. (RL.3.1, RL.3.9) Students can write a narrative that picks up where The Miraculous Journey of Edward Tulane ends, using the same point of view that the original story uses and adding dialogue for effect. (W.3.3a-d) TEXT DESCRIPTION: Owen and Mizee: The True Story of a Remarkable Friendship is an informational text about a hippo named Owen who is separated from his family by a devastating tsunami. He forms an unusual bond with a tortoise named Mizee. They become inseparable. TEXT FOCUS: Read this informational text to determine its main idea, recount key details and explain how they support the main idea, and describe the connections between sentences and paragraphs in the text. (Rl.3.2, Rl.3.8) Add words to the vocabulary display, focusing on words with shades of meaning, conjunctions, and words that link ideas (e.g., because, ifhergore, after, as a result, since). (Rl.3.4, Ll.3.4a, Ll.3.4a, Ll.3.6b) Discuss the relationship between Owen and Mizee. Compare this relationship to the unexpected relationships that form in Because of Winn-Dixie. EXPRESS UNDERSTANDING:

³² http://www.achievethecore.org/content/upload/Because of Winn Dixie 3L-MA.pdf

TEXT SEQUENCE	TEXT USE
	• Lead students in a shared writing ³³ in order to compose a paragraph from the point of view of either Owen or Mzee that explains the relationship between the two characters clearly. (R.1.3.3) Begin by establishing a purpose for the writing. Then, write the entire text in front of students on chart paper or using display technology, such as a document camera. Model for students why you are making the decisions you are making as you write the paragraph. Demonstrate how to write a main idea sentence and develop the paragraph with details from the text, use linking words or phrases, and provide a concluding statement. (W.3.2a, b, c, d) Use appropriate grammar, capitalization, and punctuation, demonstrating the expectations for the grade level. (L.3.b.i, L.3.2d-g, L.3.3a, L.3.6) Reread the writing often. After completing the paragraph, discuss with students the function of nouns, pronouns, verbs, adjectives, and adverbs in particular sentences in the response. (L.3.1a) Then take a few minutes to have students reflect upon the shared writing experience and summarize their learning. Post the text in the classroom or print copies for each student in order for students to use the draft as a model during upcoming writing opportunities. Teacher Note: Shared writing may be completed in whole-class or small-group sessions.
	 Have students apply their learning from the shared writing opportunity to write an independent response to the following prompt: Consider how Opal's friends would describe her. Write about Opal from the point of view of one of her friends from Because of Winn-Dixie (e.g., Winn-Dixie, Miss Franny, Gloria Dump), taking into consideration the interactions between the characters. (W.3.2a-d, W.3.4, W.3.10, L.3.b-i, L.3.2d-g, L.3.3a, L.3.6)
LESSON 7: Unlikely Friendships for	TEXT DESCRIPTION: Unlikely Friendships for Kids: The Dog & The Piglet: And Four Other Stories of Animal Friendships is a series of five stories, each about two unlikely animals who become friends. These stories focus on the friendship, love, and unmistakable bond each pair forms as they help each other.
Kids: The Dog & The Piglet: And Four Other Stories of Animal Friendships, Jennifer S.	TEXT FOCUS: These stories and the illustrations that accompany them reinforce the theme of the unit—friendship in unexpected places. The relationships detailed in these stories can be compared to the unexpected relationships in <i>Because of Winn-Dixie</i> and <i>Owen and Mzee: The True Story of a Remarkable Friendship.</i> (RI.3.1, RI.3.2, RI.3.7, RI.3.9)
Holland	MODEL TASKS
	LESSON OVERVIEW: Students read select chapters of <i>Unlikely Friendships for Kids: The Dog & The Piglet: And Four Other Stories of Animal Friendships</i> in order to determine the main idea, recount key details, use illustrations to better understand text, and connect with the theme of unexpected friendships as developed in <i>Because of Winn-Dixie</i> and <i>Owen and Mzee: The True Story of a Remarkable Friendship.</i> Students write summaries of their findings and present them to small-group members.

³³ http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SECTIENCE	TEXT IICE
	READ AND UNDERSTAND THE TEXT:
	 Divide students into five-person jigsaw³⁴ groups. Assign each of the five group members a different chapter of Unlikely Friendships for Kids: The Dog & The Piglet: And Four Other Stories of Animal Friendships. Have each student read his or her assigned chapter independently. (RI.3.10)
	 Provide students with a graphic organizer such as pages 5 and 13 here. ³⁵ Ask students to read the assigned chapter a second time, taking notes on how information is gained from the illustrations to determine a main idea and key details. (RI.3.1, RI.3.2, RI.3.7)
	 Have students meet with the other students who were assigned the same chapter (the "expert group"). Ask them to share their notes and graphic organizers, determine the main idea of their text, and prepare to present their findings to their original groups. (SL.3.1a, b, c, d; SL.3.4; SL.3.6)
	EXPRESS UNDERSTANDING:
	 Ask each "expert group" to work together to write two or three paragraphs in response to the following prompt: Summarize the assigned chapter. Then compare the relationship between the characters in the assigned text to the relationships in Because of Winn-Dixie and Owen and Mzee: The True Story of a Remarkable Friendship. (RI.3.1, RI.3.9, W.3.2a-d, W.3.10) Work as a group to revise the report, focusing on using grade-appropriate words and phrases, and make sure the report demonstrates standard English grammar and usage, capitalization, punctuation, and spelling. Publish the essay using technology. (W.3.4; W.3.5; W.3.6; L.3.1b, C, d, e, f, g, h, i; L.3.2a, d, e, f, g; L.3.3a; L.3.6)
	 Have students return to their original jigsaw groups and take turns presenting their paragraphs to their group members. As each student presents, prompt the other group members to record the information gained on a five-column graphic organizer with the following columns: (1) Text Title, (2) Key Details/Summary, (3) Main Idea(s), (4) Similarities to Because of Winn-Dixie, and (5) Similarities to Owen and Mzee. Following the presentations, have the groups compare and contrast the most important points and key details that each student presented. (RI.3.1, RI.3.9, RI.3.10, SL.3.3, SL.3.4, SL.3.6)
LESSON 8:	TEXT DESCRIPTION: In Chapters 13-14 of <i>Because of Winn-Dixie</i> , Opal settles in to a routine that includes visiting her friends Otis, Miss Francy and Gloria each day. After an encounter with the Dewherry boys. Onal is faced with differing percentions of Gloria and
Chapters 13-14 of Because of Winn-Dixie, Kate DiCamillo	Otis and is forced to take a deeper look at the character of her friends.

34 http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class 35 http://www.occgate.org/conf/2010/mgriffith1.pdf

English Language Arts, Grade 3: Because of Winn-Dixie

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Ar te: se an an	TEXT FOCUS: Continue developing vocabulary understanding, analyzing the language and the characters, adding to the Character Analysis Graphic Organizer for Opal begun in Lesson 1 and for the self-selected character in Lesson 3, and considering a theme of the text. Provide opportunities through discussion and writing to describe multiple characters and how their actions contribute to the sequence of events in the story. (RL.3.2, RL.3.3, RL.3.4) As these chapters are later in the anchor text, it provides opportunities to analyze how each chapter builds and the information in previous chapters help the reader understand the events and relationships in later chapters. (RL.3.5)
NN 9: & Boris, William	TEXT DESCRIPTION: Amos, a mouse, and Boris, a whale, become friends under unusual circumstances. The character traits each possesses make them exceptional friends and invaluable to one another during times of need. After being rescued by Boris, Amos must find a way to overcome his shortcomings to save Boris's life.
Steig In	TEXT FOCUS: Amos & Boris can be used as a read-along exercise (an expert reader reads aloud as students follow along with an individual copy of the text) and then analyzed through whole-class or small-group discussions. Focus on adding vocabulary with shades of meaning to the vocabulary display. (L.3.3a; L.3.4a, b, c; L.3.5a, c; L.3.6) Ask questions that allow students to recount events of the text, describe characters and explain how their actions affect the sequence of events, explain how the illustrations contribute to the text, and determine lessons learned from the text. (RL.3.1, RL.3.2, RL.3.3) Have students make connections between those lessons and Because of Winn-Dixie, requiring students to refer to details from the texts in their oral or written answers.
S Be	SAMPLE TASK: Access a <u>lesson</u> ³⁶ for <i>Amos & Boris</i> through Common Core, Inc. Use this lesson prior to comparing <i>Amos & Boris</i> to <i>Because of Winn-Dixie</i> .
	TEXT DESCRIPTION: Through a story told by Miss Franny about her great-grandfather, Opal learns about sorrow in the face of war and begins to explore what it means to survive after a substantial loss. The characters in this section of the text explore their individual tragedies and faults and find that that life can be a beautiful mixture of happiness and sorrow.
Kate DiCamillo so	TEXT FOCUS: These chapters reinforce the value of companionship, a central theme of this unit. The characters explore their own sorrow and how coming together in the face of it brings them together as friends. (RL.3.2, RL.3.3) This section of the text lends itself to thorough student discussion and analysis.
ΣΙ	MODEL TASKS
die ex	LESSON OVERVIEW: Students read the text in order to make meaning of main ideas and key details. They then conduct a fishbowl discussion to analyze and reflect upon the meaning of the text. Students conclude the lesson by reviewing and reflecting on the ideas expressed during the fishbowl discussion and providing a written response that connects to the unit theme.

³⁶ https://commoncore.org/maps/documents/03.02.RL.Amos and Boris FINAL.pdf

TEXT SEQUENCE	SII TXT
	READ THE TEXT:
	 Divide the class into pairs. Have pairs read Chapters 15-19 using the Say Something³⁷ reading strategy. As students read, they should periodically pause to "say something" about the text in order to make predictions, ask questions, clarify misunderstandings, make comments and connections, and determine if rereading is necessary. (RL.3.10)
	UNDERSTAND THE TEXT:
	 Conduct a <u>fishbowl discussion</u>³⁸ based on the following questions:
	 In Chapter 17, Opal says that when she sees the Dewberry boys, she wants to stick her tongue out at them, but after thinking about what Miss Franny said about war and what Gloria Dump said about not judging people, she decides to wave instead. What has changed in Opal? What caused her changes? What lesson do Opal's changes teach the reader? (RL.3.1, RL.3.2, RL.3.3)
	 In Chapter 18, Opal says, "And so I read the first chapter of Gone with the Wind out loud to Gloria Dump. I read it loud enough to keep her ghosts away. And Gloria listened to it good." What does Opal mean when she says she "read it loud enough to keep the ghosts away"? (RL.3.2, L.3.5a)
	 In Chapter 18, Opal says, "I didn't go to sleep right away. I lay there and thought how life was like a Littmus Lozenge, how the sweet and sad were all mixed up together and how hard it was to separate them out. It was confusing." What does Opal mean by this? (L.3.4a, L.3.5a) How are her life and group of friends like a Littmus Lozenge? (RL3.1, RL.3.2, RL.3.3)
	 In Chapter 19, Opal says, "I wanted to keep Otis company. I didn't want him to be lonely. Sometimes, it seemed like everybody in the world was lonely." How does Opal feel about friendship and companionship? How does this statement support her feelings? How does Otis feel? (RL.3.1, RL.3.2, RL.3.3)
	Form two concentric circles (one person from each pair is in the inner circle, and one person from each pair is in the outer circle). Provide each pair 10 minutes to devise answers to the discussion questions and locate examples from the text, using their class notes and graphic organizers as a starting point. Then have the inner circle discuss their answers to the questions for five minutes. (SL.3.1a-d) While the inner circle discusses, prompt students in the outer circle to take notes and sort them according to the question they answer. (W.3.8, SL.3.3) After the five-minute discussion, have the circles swap positions and repeat the process.

http://www.learningpt.org/literacy/adolescent/strategies/something.php
 http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

³⁹ http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

⁴⁰ http://www.readingrockets.org/strategies/choral reading 41 http://www.fcrr.org/studentactivities/F 021c.pdf

English Language Arts, Grade 3: Because of Winn-Dixie

TEXT SECTIENCE	TEXT ISE
	• Note for Small-Group Reading: As particular students struggle with meeting these reading foundation standards, follow up
	with those students during small-group reading time to work more specifically on these standards. 42
	UNDERSTAND THE TEXT:
	 Conduct a discussion in which students determine the nonliteral and literal meanings of "Long-Leg Lou & Short-Leg Sue." (RL.3.10) Ensure that students use accountable talk and refer to the text to support their ideas. (RL.3.1, SL.3.1, SL.3.1a-d, SL.3.3, SL.3.4, SL.3.6) Sample discussion questions:
	o Summarize what happens in each stanza. (RL.3.2)
	o Explain how each stanza builds on the next and results in the end of the poem. (RL.3.5)
	 What are the different points of view of Long-Leg Lou and Short-Leg Sue? Whose point of view is most similar to your own? (RL.3.6)
	 What is the literal and figurative meaning of the last line of the poem: "And no one's in front and no one's behind"? (L.3.5a)
	o What lesson does this poem teach? What details teach this lesson? (RL.3.1, RL.3.2)
	 How is the lesson of this poem similar to or different from a lesson taught in Because of Winn-Dixie? (RL.3.2)
	EXPRESS UNDERSTANDING:
	 Have pairs create an audio recording or live performance of "Long-Leg Lou & Short-Leg Sue" that demonstrates fluent reading. (RF.3.4b, SL.3.5)
LESSON 13:	TEXT DESCRIPTION: As students have developed a greater understanding of the value of friendship, the ways characters develop
Because of Winn-Dixie,	over the course of a text, and the way authors convey central message, they are equipped with the knowledge to create a coherent expository writing detailing the development and interdependence of two characters from <i>Because of Winn-Dixie</i> .
Kate DiCamillo	MODEL TASK
	SAMPLE SUMMATIVE TASK: Culminating Writing Task

⁴² During small-group reading time, use a full reading foundational curriculum, such as the Core Knowledge Skills Strand (http://www.coreknowledge.org/ckla-files#!/grade-3/skills) and/or locate additional activities for the reading foundational standards through the Florida Center for Reading Research (http://www.fcrr.org/studentactivities/3 5.htm) and/or Building the Foundation from the Center on Instruction (http://www.centeroninstruction.org/files/Building%20the%20Foundation.pdf).

TEXT SEQUENCE	TEXT USE
LESSON 14:	TEXT DESCRIPTION: This fiction text addresses ideas and concepts similar to those of the anchor text. It is sufficiently complex for
My Life and Times	grade 3.
Autobiography of a	MODEL TASK
Stray Cat	SAMPLE SUMMATIVE TASK: Cold-Read Task
LESSON 15:	TEXT DESCRIPTION: As these fiction texts address ideas and concepts similar to those of the anchor text and are sufficiently
	complex for grade 3, they are suitable for independent reading.
rexts for independent reading	MODEL TASK
)	SAMPLE SUMMATIVE TASK: Extension Task
	Teacher Note: Due to the age of the readers, the extension task may need to begin after reading of the novel Because of Winn-Dixie has concluded.

English Language Arts, Grade 3: Because of Winn-Dixie

